



*This PLAYFORD's Shadow doth present;
 Peruse his Booke and there you'll see
 His whole Designe is Publique Good
 His Soule and Minde in Harmonie.*



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 Peruse his Booke and there you'll see
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0 A BRIEF
INTRODUCTION
To the Skill of
MUSICK.

In two Books.

The First contains the General
Grounds and Rules of MUSICK.

The Second, *Instructions* for the Viol
and also for the Treble-Violin.

To which is added The Art of Descant, or Composing
MUSICK in Parts, By Dr. Thomas Campion.
With Annotations thereon by Mr. Chr. Simpson.



London, Printed by William Godbid for John Playford, and are
to be sold by Zach. Watkins, at their Shop in the Temple
near the Church-Dore. 1664.

Elizab. Hanner. M^{rs} Hanner

more of yours of
more of yours of

James John Baldwin

Samuel Baldwin

M^r John Baldwin
& Samuel, gentlemen

Little book when you
gone, tell Mr. Miss
here was one with
heart was his intent to be
at her commandment.

Written & John Swain



Preface to all Lovers of MUSICK.

M*MUSICK in Ancient times was held in as great Estimation Reverence and Honour (by the most Noble and vertuous persons) as any of the Liberal Sciences whatsoever, for the manifold uses thereof, conducing to the life of man. The Philosophers accounted it an Invention of the Gods bestowing it on men to make them better conditioned than bare Nature afforded, and concluded a special necessity thereof in the education of Children, partly from its natural delight, and partly from the efficacy it hath in moving the Affections to Vertue: Therefore those who Intend the Practice thereof, must allow Musick to be the gift of God, yet (like other his Graces and Benefits) it is not given to the Idle, but they must reach it with the hand of Industry, by putting in practise the Works and Inventions of skilful Artists; for meerly to Speak and Sing are of Nature, and this double use of the Articulate voyce the Rudest Swains of all Nations do make. But to Speak well, and Sing well, are of Art. Therefore when I had considered the great want of Books of this Divine Art of Musick in our own*

Alanguage,


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Language, it was a great motive to me to undertake this Work, though I must confess our Nation is at this time plentifully stored with learned and skilful men in this Science, better able than my self to have undertaken this Task; but their slowness and modestie (being, as I conceive, unwilling to appear in print about so small a matter) has made me adventure on it, though with the Danger of not being so well done as they might have performed it: the rather induced thereunto, for that the Prescription of Rules of all Arts and Sciences ought to be delivered in plain and brief language, and not in flowers of Eloquence; which Maxime I have followed: For after the most brief, plain, and easie method I could invent, I have here set down the Grounds of Musick, omitting nothing in this Art which I did conceive was necessary for the Practise of young Beginners, both for Vocal and Instrumental Musick. The Work as it is, I must confess is not all my own, some part thereof being collected out of other Authors which have written on this Subject, the which I hope will make it more approved. And if in the whole I gain thy ingenious Acceptance, it will further encourage me to do thee more Service in this nature.

Thine

JOHN PLAYFORD.

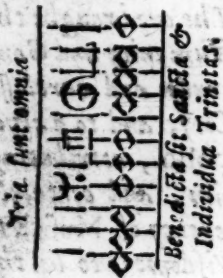
OF MUSICK in General,
and of its Divine and Civil Uses.

USICK is an Art Unsearchable, Divine, and Excellent, by which a true Concordance of Sounds, or Harmony is produced, that rejoyleth and cheareth the Hearts of men: And hath in all Ages, and in all Countries been highly revered and esteemed; By the Jews for Religion and Divine Worship in the Service of God, as appears by Scripture; By the Grecians and Romans to induce Virne and Gravity, and to incite to Courage and Valour. Great Disputes were among those Ethnick Authors about the first Inventor, some for Orpheus, some Lynus, both famous Poets and Musicians, others for Amphion, whose Musick drew stones to the building of the Walls of Thebes, as Orpheus had by the Harmonious touch of his Harp, moved the Wild Beasts and Trees to Dance: Put the true meaning thereof is, That by Virtue of their Musick, and their wise and pleasing Musical Poems; The one brought the Savage and Beastlike Thracians to Humanity and Gentleness; the other perswaded the rude and careless Thebans to the fortifying of their City, and to a civil Conversation: The Egyptians to Apollo, attributing the first Invention of the Harp to him, and certainly they had an high esteem of the Excellency of Musick to make Apollo who was the God of Wisdom, to be the

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God of Musick; But the people of God do truly acknowledge a far more ancient Inventor of this Divine Art (Jubal the sixth from Adam, who as it is recorded, Gen. 4. 27. Was the Father of all that handle the Harp and Organ: St. Augustine goeth yet farther, shewing that it is the Gift of God himself, and a Representation or Admonition of the sweet Consent and Harmony which his Wisdome hath made in the Creation and Administration of the World. And well it may be termed a Divine and Mysterious Art, for among all those rare Arts and Sciences, with which God hath endued men, This of Musick is the most sublime and excellent, for its wonderful Effects and Inventions: It hath been the study of Millions of Men for many thousands of years; Yet none ever attained the full scope and perfection thereof, but after all their deep Search and Laborious studies, there appeared still new matter for their Inventions, and which is most wonderful, that the whole mystery of this Art is comprized in the compass of three Notes or Sounds, which is most ingeniously observed by the Learned and Excellent Master in this Art Mr. * Christopher Simpson * Division Violist in these words, All Sounds that can

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possibly be joyned at once together in Musical Concordance; are still but the Reiterated Harmony of Three, A significant Emblem of that supreme and incomprehensible Trinity, Three in one, Governing and Disposing the whole Machine of the World, with all its

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its included Parts in a perfect Harmony, For in the Harmony of Sounds, there is some great and hidden Mystery above what hath been yet Discovered.

* *Nature* which is the vast Creation's Soul, Mrs. Kath. Phillips in her Encom. on Mr Hen. Lawes 2d. Book of Ayres.
 That steady curious Agent in the whole,
 The Art of Heaven, the order of this frame,
 Is only *Musick* in another name. (own,
 And as some *King* conquering what was his
 Hath choice of several Titles to his Crown;
 So *Harmony* on this score now, that then,
 Yet still is all that takes and Governs Men.
 Beauty is but *Composure*; and we find
 Content is but the *Concord* of the Mind;
 Friendship the *Unison* of well tun'd Hearts;
 Honour's the *Chorus* of the Noblest parts:
 And all the World, on which we can reflect
Musick to the Ear, or to the Intellect.

Nor hath there yet been any Reason given of that Sympathy in Sounds, That the String of a Viol being struck, and another Viol laid at a Distance, and tuned in Concordance to it, the same strings thereof, should sound and move in a Sympathy with the other, though not toucht. Nor that the sound of a Sackbut or Trumpet, should by a stronger Emission of breath, skip from Concord to Concord before you can force it into any Gradation of Tones or Notes. More observations of the mystery of Sounds is learnedly discoursed by the Lord Bacon in his Nat. Hist. 2, Cent. Chap. 1. Ath. Kirkerus a Learned Writer, reports, that in Calabria and other parts of Italy, There is a poisonous Spi-

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der called the Tarantula, by which such as are biten fall into a frensie of madnesse and laughter, to allay the immoderate passion thereof, Musick is the speedy remedy and Cure, for which they have solemn Songs and Tunes.

The first and chief Use of Musick is for the Service and praise of God, whose gift it is. The second Use is for the Solace of Men, which as it is agreeable unto Nature, so is it allowed by God as a Temporal blessing to recreate and Chear men after long study and weary labour in their vocations, as the Philosopher adviseth, *Musica Medicina est molestia illius quæ per labores suscipitur*. Nor doth Musick onely delight the mind, but also conduceth much to bodily health by the exercise of the Voyce in Song, which doth clear and strengthen the Lungs, and if to it be also joyned the exercise of the limbs, none need fear Asthma or Consumption; The want of which exercise is often the death of many Students: Also much benefit hath been found thereby by such as have been troubled with defects in Speech, as Stammering and bad Viterance. If God hath granted so much benefit to men by the Civil Exercise, sure the Heavenly and Divine use will much redound to our eternal comfort; if with our Voyces we joyn our Hearts when we sing in his Holy Place, which hath been the practise of his Church in all Ages. For as Venerable Bede writeth, No Science but Musick, may enter the Doores of the Church which practical use of Musick in the worship and Service of God may easily be proved; for we have the same Foundation with other Points of Christian Religion (the evidence of Gods Word, and the Practise of the Church in all Ages) The Scripture is plentifully

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ly stored with records thereof. In the Infancy of the Church, Moses, Merian, Deborah, all sung Psalms of Praises for Deliverances; but when the People of God came to a settled and peaceable condition, as in the dayes of holy David, you seldome meet him without an Instrument in his hand, and a Psalm in his mouth. He was one in whom the Spirit of God delighted to dwell, for no evil Spirit will abide to tarry where Musick and Harmony are lodged: For when David played before Saul the evil spirit departed immediately. This power of Musick against evil Spirits, Luther seemeth to think that it doth still remain, Scimus. (saith he) Musicam Dæmonibus etiam invisam & intolerabilem esse. We know that Musick is most dreaded and intolerable to the Devils. If God himself delights in this Harmony of his Creatures, shall Man, whose breath is in his Nostrils, despise that which the ever-living God seems to delight in? It appears also in Scripture, that Kings went to Battel, and Prophets did Prophecie with Musick, 2 Chron. ch. 20 21. v. Jehosophat when he had Consulted with the People, He appointed Singers unto the Lord, which went before his Army, &c. 2 Kings chap. 3. Elisha could not Prophecie until an Instrument was brought to him and played on: But now bring me a Minstril, and it came to passe when the Minstril played the hand of the Lord came upon him, and he Prophefied. And in the 10. Chapter of the 1 of Samuel v. 5. Thou shalt meet a Company of Prophets coming down with a Psaltry, and a Tabret, and a Pipe, and a Harp before them and they shall Prophecie, &c. And at the Dedication of the Temple by Solomon,

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how acceptable Musick was unto Almighty God, you may read at large 2 Chron. chap. 5. It continued in the Church of the Jews until the Destruction of their Temple and Nation by Titus and Vespasian, as a token of Gods Favour unto them while they obeyed and served him; as in Hosea 2. 15. She shall sing as in the dayes of her Youth, and as in the day when she came out of Egypt; whereas when they forsook God and followed Idols, he threatneth the taking away thereof, as in the 5 chap. of Hosea v. 11. I will cause their mirth to cease &c. Our Blessed Saviour left Example thereof, Mat. 26. 30. And when they had Sung an Hymn or Psalm, &c. S. Paul, Acts 16. Sung Psalms in Prison; & in his Epistles Eph. 5. 19. 1 Cor. 14. 15. he moveth the same; & S. James 5. & 12. commandeth the like use thereof. Peter Martyr proveth Musick to be in use in the Christian Church from the dayes of the Apostles, because Plinius Secund. writ to Trajan, That the Christians did Hymnos antelucanos Christo suo Canere; Sing praises unto their Christ before Day-light. Theodoret records in his Ecclesiast. Hist. lib. 2. c. 24. That in the Church of Antioch (where the Disciples were first called Christians) Those devout Bishops Flavianus and Diodorus Ordained that the Psalms of David should be sung in Course by a Quire of Singing-men, divided into two parts, which Order was soon after followed by most of the Christian Churches. Isidorus affirmeth that the Greeks accordingly did first Compose their Antiphons (two Choirs Singing by Course like the two Cherubims answering one another in their Halleluiahs.) St. Augustine in his Confess. lib. 9. c. 6. speaking of his

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his Baptizing at Milan, thus Confesseth to God;
O how I wept at thy Hymns and Songs! being vehemently moved with the Voyces of thy sweet sounding Church, those Voyces did peirce mine Ears, and thy Truth distilled into my heatt, and thereby was inflamed in me a love of Piety; The Tears trickled down mine Eyes, and with them I was in a happy condition, &c. Those who shall consult the Writings of all the Primitive Fathers, shall scarce meet with one that doth not write of the Divine use of Musick in Christian Churches: and yet true it is, that some of them did find fault with some abuses thereof in the Service of God (and so they would now if they were alive:) But that condemneth the Right use thereof no more than the Holy Supper is condemned by St. Paul, while he blameth those who shamefully profaned it. Ecclesiastical Writers have given an account also of the great Esteem and Honour the Christian Emperours, Kings, and Princes, in all Ages have had of this Divine Science of Musick. Constantine the Great, and Theodosius, would both of them begin the Divine Hymns, and sing in the midst of the Christian Congregations; Justinian the Emperour Composed an Hymn to be sung in the Church of Constantinople, which began, To the onely begotten Son and Word of God. Of Charles the Great it is recorded, that he went often into the Psalmody and sung himself, and appointed his Sons and other Princes what Psalms and Hymns should be sung. But to come nearer home to our own Countrey and Kingdome of England, who as the Ancients of other Nations have had Musick in high Esteem

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freem and Reverence, esteeming the Professors thereof as Prophets, and Wise men among them, as is shewed in Ecclesiasticus Chap. 44. v. 4. That they were the Leaders of the People by their Council, and by their Knowledge of Learning meet for the People; Wise and Eloquent in their Instructions, such as found out Musical Tunes, and recited Verses, &c. So as our Ancestors tell us there were among the Britains of this Island, who had Musicians before they had Books; And the Romans that Invaded us (who were not too forward to magnifie other Nations) confesse what power the Druyds and Bards had over the Peoples affections, by recording in Songs the Deeds of Heroick Spirits, their Laws and Religion being sung in Tunes, and so (without Letters) transmitted to Posterity, wherein they were so dexterous that their Neighbours of Gaul came hither to learn it. Alfred a Saxon King of this Land was well skill'd in all manner of Learning, but in his skill and knowledge of Musick he took most delight. * King Henry the Eighth

Lord Herbert
on the Life
and Reign of
Henry 8.

did much advance Musick in the first part of his Reign, when his mind was more intent upon Arts and Sciences, at which time he invited the best Masters out of Italy and other Countreys, whereby he grew to great Knowledge therein, of which he gave Testimony by Composing with his own hand two entire Services of five and six parts, which were often sung in his Chappel, since whose time it hath prospered much in this Kingdome, by the encouragement given in the several Reigns of his Successors. Edward the Sixth

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Sixth was a lover and Encourager thereof, if we may believe Christopher Tye Dr. in Musick, and of his Chappel, who put the Acts of the Apostles in Meter, and Composed the same to be sung in four parts, which he Printed and Dedicated to the King, one of which Books I have in my Study: his Epistle begins thus, of which two Stanzaes may suffice.

Considering well, most Godly King
The Zeal and perfect love
Your Grace hath beate to each good thing
That given is from above.

That such good things your Grace might move
Your Late when ye assay,
In stead of Songs of wanton Love,
These stories then to play,

Queen Elizabeth was not only a Lover of this Art, but a good Proficient therein, and I have been informed by an ancient Musician and her Servant, that she did often recreate her self on an Excellent Instrument called the Poliphant, not much unlike a Lute, but strung with wire: Nor did she delight only in the Civil, but took especial care for the Divine use thereof in the Worship and Service of God, as appears in her Injunctions printed 1559. Injunct. 49.

Item, Because in divers Collegiate and also some Parish Churches heretofore, there hath been Libraries appointed for the maintenance of Men and Children, to use Singing in the Church, by means whereof, the Praiseworthy Service of Musick hath been had to Edification, and preferred to Knowledge, &c.

The Queens Majesty neither meaning in any wise the decay of any thing, that might tend to the use and

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continuance of the said Science: Neither to have the same in any part so abused in the Church that thereby the Common Prayer should be the worse understood of the Hearers: *Willeth and Commandeth*, that first, no Alteration be made of such Assignments of Livings, as heretofore hath been appointed to the use of Singing or Musick in the Church, but that the same do remain, &c.

Charles the Ninth of France, out of his great love and affection to Musick, did establish a Musical Academy and the Constitutions thereof, and confirmed the same with his own hand and Seal, professing himself Protector and first Auditor. The like did our second Solomon King James to the Musicians of London, granting them his Letters Patents for a Society and Corporation, And gave them for their Arms Azure, a Swan Argent, within a Tressure Counterflour, Or, and in a chief Gules, A Rose between two Lyons Or, and for their Crest the Sign (called by Astronomers) the Orphean Lyre: In the Schools in Oxford, one is Assigned to this Divine Science, with an Annual Allowance to the Master, who is styled the Musick Professor (which place is deservedly at this time conferred on, and enjoyed by John Wilson Dr. in Musick;) And I do observe Musick to be of such veneration in both our Universities, that no other Liberal Science is Honoured with the Degree and Title of Doctor. Another Establishment for this Divine Science, is in Gresham-Colledge, London, erected by that honour of his Country Sir Thomas Gresham for a weekly Musical Lecture, but (as I have been informed) to the dishonour of the Donor, and Professors of Musick, the allowance for the same is converted some other way.

Nor was his late Sacred Majesty, and blessed Martyr King Charles the First, behind any of his Prede-

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cessors both for his Skill and Love of this Divine Art, especially in the Service of Almighty God, which with much Love and Zeal he would hear reverently performed, and often appointed the Service and Anthems himself, being by his Knowledge in Musick, a Competent Judge therein, and much delighted to hear that excellently Composed Service of Dr. William Child, called his Sharp Service. And for Instrumental Musick none pleased him like those incomparable Fantazies for one Violin and Basse Viol to the Organ, Composed by Mr. Coperario. And this his Love of Musick here on earth, did argue his Soul was Angelical, and inspired from above with Celestial joyes; in the glorious fruition of which he now undoubtedly as a King, Saint, and Martyr, here on earth, sings Halleluiahs and Triumphs to the King of Kings in heaven.

Of whose Virtues and Piety (by the infinite mercy of Almighty God) this Kingdome now enjoyes a Living Example in his Son, and our Dread Sovereign Charles the Second, whom God long preserve, whose Love of this Divine Art appears by his Encouragement of it, and all Professors thereof, especially in his bountiful Augmentation of the Annual Allowances of the Gentlemen of His Chappel: which Example, if it were followed by the Superiours of our Cathedralls in this Kingdome, would much encourage men of this Art, (who are there employed to sing Praises to Almighty God) to be more studious and excellent in that duty, and would take off that Contempt which is by the vulgar and ignorant cast upon them for their mean performances and poverty: but it is a grief to them and to all good Christians, that the Worship of God should be so scorned by blind Zelots, because they understand

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it not, and are all for Preaching, I would have such take notice of the words of a Learned Divine in his Pulpit. That Prayer shall cease, and Preaching shall cease, but Praising of God shall never cease, Prayer is a duty of Time, but Praising of God is a Service of Eternity. Prayer often tends to our own Good, but Glorifying and Praising God looks entirely at his Glory. To sing Praises is an Angelical Office, to be in Paradise, to taste the first fruits of heaven here upon earth. The Seraphims of the Supreme Order, veil their faces, and feet, and flye as they sing, in testimony of Affection and Longing to draw near to God, They being as it were chief Chantors leading the Song, all the Chorus of Angels accompanying them with harmonious and according Voyces, with incredible gladnesse, and exaltation of Spirit. Therefore when I consider, That the exercise of Arts fail, yet in heaven so long as there is a God to praise, so long will there be Musick even to Eternity! who then can deny Musick to be a Divine and heavenly Science: Do not those little Choristers of the Aire, the Birds, delight to Chirpe and quaver out their pleasant Notes at the Approach of the Spring, as if they were sent by God to tell us the good Tydings. Observe the little Lark, which by a Natural Instinct of Gratitude and Duty to the Glory of his Creator, will ever and anon be mounting up heaven-ward as high as his Wings will bear him, and when he hath warbled out his melody, and spent himself with the sweetest and strangest strains of his strength, descend to his Flock, who presently send up another Chorister to supply this Divine Service. It is the observation of a Learned Author, That Musick is used only of the most Aerial

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Aerial Creatures, Loved and understood by man, Elianus writeth in his Hist. Animal. l. 10. c. 29. Ex omnibus Animalibus Asinum ad harmoniam factum non esse, That of all Beasts there is none that is not delighted with Harmony but only the Asse. Hen. Stephanus reports, That he saw a Lyon in London, leave his meat to hear Musick. If irrational Creatures so naturally love and are Delighted with Musick, shall not rational Man who is endued with the knowledge thereof above all other Creatures? The Philosopher says, not to be animal musicum, is not to be animal rationale. The Italians have a Proverbe, God loves not him whom he hath not made to love Musick. I have heard some object that Musick is hurtfull to Youth, by wanton and lascivious Songs; But this I deny: for take away those Ditties and either Sing or Play those Notes, and you shall find nothing but Innocency and Harmony in them. It is not onely my wish, but all that are true lovers of Musick, that there were no room for such in England; But I conclude with the Expression of Mr. Owen Feltham in his Resolves, We find that in Heaven there is Musick and Halleluiahs sung, I believe it is an helper both to good and ill, and will therefore honour it when it moves to Virtue, and beware of it when it would flatter into Vice.

Hom. Odyss.

*Ex omnibus enim hominibus Mortalibus MUSICI
Honore digni sunt & REVERENTIA.*

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THIRD BOOK.

<i>The Art of Composing Musick in Parts, by Dr. Tho. Campion.</i>	
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CHAP. I.

Of the Scale of Musick called the Gam-Vt.

THE Gam-Vt is the Ground of all Musick, both Vocal and Instrumental; and (as Ornithoparchus reporteth) it was composed by Guido Aretinus about the year 960. who (out of six Syllables, in the Saphick of the Hymne of St. Iohn. Baptista,) framed his Musical Scale set down in those Six Syllables, as Names for the six Musical Notes:

*VT queant laxis REsonare fibris
MIra gestorum FAmuli tuorum
SOLue poluti LABii reatum.*



Another thus.

VT RELiuet MISerum FATum SOLitumque LABorem.

These Six Notes were thus used for many years past in that order, *Ascending & Descending*: but in these latter times, Four are only in Use, the which are *Sol, La, Mi, Fa*; so that *Vt* and *Re* is now changed into *Sol* and *La*, four being found sufficient for expressing the several sounds, and less burthensome for the memory of Practitioners.

B

Besides

Besides the Names of these *Notes*, there is used in our *Scale* of Musick called the *Gamm Ut*, seven Letters of the *Alphabet*, which are set in the first Column, at the beginning of each *Rule* and *Space*, as *G. A. B. C. D. E. F.* And of these there are Three *septenaries* ascending one above the other, *G.* being put first, which is according to the third Letter in the *Greek Alphabet*, called *Gamma*, and is made thus Γ , that the first derivation thereof was from the ancient *Greeks*, as you may see in the *Scale* at the end of this Chapter.

These seven Letters of the *Alphabet* are called seven *Cliffs*, or more properly *Cleaves*; the other Names and Syllables adjoyned to them, are the *Notes*; And by these Three *Septenaries* is distinguished Three several *Parts* of Musick which the *Scale* is divided into: First the *Basse*, which is the lowest part; the Second, the *Mean*, or middle part; the Third, the *Treble*, or highest part; so that according to these three *Septenaries*, *Gamm-ut* is the lowest Note, and *Ela* the highest. And this the usual *Gamm-uts* in Mr. *Morley* and others, did not exceed, but it is well known that there is many *Notes* in use, both above and below which exceed that compasse, and that both in *Vocal* and *Instrumental* Musick, which ought not to be

be omitted; for the Compasse of *Musick* is not to be confin'd: And though there be but three *septenaries* of Notes in the Example of the *Gam-ut*, which amounts to the Compasse of one and Twenty Notes or Sounds; yet in the *Treble* or highest part as occasion requires, you may *Ascend* more Notes, for it is the same over again, onely eight Notes higher: Or in your *Basse* or lowest part you may *Descend* the like Notes lower than *Gam-ut*, as the Compasse of the *Voyce* or *Instrument* is able to extend, the which will be the same, and onely *Eights* to those above; And these Notes of Addition are usually thus distinguished.

Those above *Ela* are called Notes in *Alt*, as *F fa ut*, and *G sol re ut*, &c. in *Alt*. And those below *Gam-ut* are called *double Notes*, as *Double F fa ut*, *E la mi*, &c. as being *Eights* or *Diapasons* to those above *Gam-ut*. I have therefore in the Table of the *Gam-ut* in this Book, expressed them with double Letters in their right places.

The *Gam-ut* is drawn upon fourteen *Rules*, and their *Spaces*, and do comprehend all Notes or Sounds usual in *Musick*, either *Vocal* or *Instrumental*, yet when any of the parts which it is divided into, viz. *Treble*, *Mean*

or *Tenor*, and *Basse*, shall come to be prick'd out by it self, in *Songs* or *Lessons*, either for *Voyce* or *Instrument*, five lines is only usual, for one of those Parts as being sufficient to contain the compasse of *Notes* thereto belonging: And if there be any *Notes* that extend higher or lower, it is usual to add a *line* in that place with a *Pen*.

But all *Lessons* for the *Organ*, *Virginalls*, or *Harp*, two staves of six lines together are required, one for the left hand, or *lower Keyes*, the other for the right hand or *upper Keyes*.

Therefore he that means to understand what he *Sings* or *Playes*, must study to be perfect in the knowledge of the *Scale* or *Gammut*, and to have it perfectly in his memory without Book, both forwards and back, and to distinguish the *Cliffs* and *Notes* as they be in *Rule* or *Space*; For knowing the *Notes* Places, their Names are easily known.

Also, on the right side of this following Table of the *Scale* or *Gammut* there is set four Columns. The first the Alphabetical Letters or *Cliffs*, The other three sheweth the Names of the *Notes* *Ascending* and *Descending*, according to their severall Names and *Keyes*.

In the second Column is set the Names of the *Notes* as they be called, when is *B Duralis*
 10 or

or *B sharp*, as having no *flat* in *B mi*; and then your *Notes* are called as they are set there on the *Rules & Spaces ascending*; the third column is *B proper*, or *B naturalis*, which hath a *B flat* in *B mi* only, which is put at the beginning of the *line* with the *Cliff*, and there you have also the *Names* as they are called on *Rule* and *Space*: Fourth Column is the *Notes*, called *B fa* or *B mollaris*, having two *B flats*, the one in *B mi*, the other in *E la mi*, placed as the other; by observing of which, you have a certain *Rule* for the *Names* of the *Notes* in any part, be it *Treble*, *Mean*, *Tenor* or *Basse*.

In these Three observe this for a General *Rule*, that what name the *Note* hath, the same Name properly hath his *Eight* above or below, be it either in *Treble*, *Mean*, *Tenor* or *Bass*.

There is an old *Meeter*, though not very common, yet it contains a true *Rule* of the *Theorick* part of *Musick*, which is necessary to be observed by young beginners, and as it falls in our several *Chapters* I shall insert it: It begins thus,

TO attain the skill of *Musicks Art*,
Learn *Gam-Vt* up and down by heart,
Thereby to learn your *Rules and Spaces*,
Notes Names are known, knowing their places.

THE GAM-VT, OR SCALE OF MUSICK.

The Treble or highest Keyes. The Meane or middle Keyes. The Basse or lowest Keyes.

aa	la mi re	la	la	mi
gg	Sol re vt	Sol	Sol	la
ff	fa vt	fa	fa	Sol
E	la	la	mi	b fa
D	la Sol	Sol	la	la
C	Sol fa	fa	Sol	Sol
B	fa mi	mi	b fa	b fa
A	la mi re	la	la	mi
G	Sol re vt	Cliffe Sol	Sol	la
ff	fa vt	fa	fa	Sol
E	la mi	la	mi	b fa
D	la Sol re	Sol	la	la
C	Sol fa vt	Cliffe fa	Sol	Sol
B	fa mi	Cliffe mi	b fa	b fa
A	la mi re	la	la	mi
G	Sol re vt	Sol	Sol	la
F	fa vt	Cliffe fa	fa	Sol
E	la mi	la	mi	b fa
D	Sol re	Sol	la	la
C	fa vt	fa	Sol	Sol
B	mi	mi	b fa	b fa
A	re	la	la	mi
G	F am vt	Sol	Sol	la
FF	fa vt	fa	fa	Sol
EE	la mi	la	mi	fa
DD	Sol re	Sol	la	la
CC	fa vt	fa	Sol	Sol

B Duralis B Naturalis B Mollaris

1

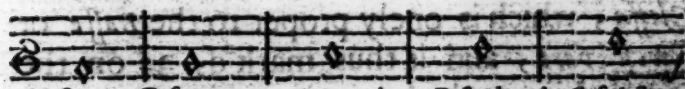
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3

A Second Table of the Scale of Musick called the Gam-ut, in which every Key or Note is put in his proper place upon the five lines, according to the two usuall signed Cleaves or Cliffs, viz. the Bass and the Treble, Ascending from the lowest Note of the Bass, to the highest in the Treble.



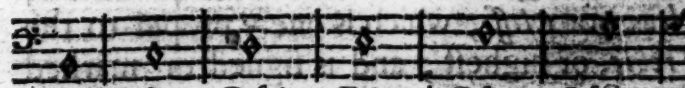
D la sol, E la, F fa ut, G sol re ut, A la mire,



F fa ut, G sol re ut, A la mire, B fa b mi, C sol fa,



A la mire, B fa b mi, C sol fa ut, D la sol re, E la mi,



B mi, C fa ut, D sol re, E la mi, F fa ut, G sol re ut,



CC fa ut, DD sol re, EE la mi, FF fa ut, Gam-ut, A re.

C H A P. II.

Of the Cliffs or Cleaves.

IN this *Gam-ut* (as I said before) is contained three *Septenaries* of Letters, which are *G. A. B. C. D. E. F.* These seven Letters are set at the beginning of each *Rule* and *Space*, and are called seven *Cleaves*; of these seven, Four is only usual, the which are usually placed at the beginning of every Line of the *Song* or *Lesson* either *Vocal*, or *Instrumentall*. The first is called the *F fa ut*, *Cleave* or *Cliffe*, which is onely proper to the *Basse* or *lowest part*, and is thus mark'd, F on the fourth Line at the beginning of *Songs* or *Lessons*. The second is the *C sol fa ut*, which is proper to the middle or inner parts, as *Tenor*, *Counter-Tenor*, or *Mean*, and he is thus signed or marked C . The third is the *G sol re ut*, *Cleave* or *Cliff*, which is onely proper to the *Treble*, or highest, and is signed or marked thus G on the second Line of the *Songs* or *Lessons*.

These three *Cliffs* are called the three *signed Cliffs*, because they are alwayes set at the beginning of the Lines on which is prickt the
Song

Song or *Lesson*; (for *Cleave* is derived from *Clavis* which signifies a *Key*) From the place of this *Cliff*, the places of all the other *Notes* in your *Song* or *Lessons* are understood by proving your *Notes* from it, according to the Rule of the *Gam-ut*.

The fourth *Cliff* is the *B Cliff*, which is proper to all parts, as being of two natures or properties, that is to say, *Flat* and *Sharp*, and doth onely serve for that purpose for the *flattening* and *Sharpening* of *Notes*, and therefore he is called *B fa*, *B mi*; the *B fa* signifies *Flat*, the *B mi*, *sharp*: The *B fa*, or *B flat*, is known on *Rule* or *Espace* by this mark (*b*) and the *B mi* (which is *sharp* by this (*♯*)

But these two Rules you are to observe of them both: First the *B fa*, or *B flat* doth alter both the name and property of the *Notes* before which it is placed, and is called *Fa*, making it half a *tone* or *sound* lower than it was before.

Secondly, the *B mi* or *B sharp*, alters the property of the *Notes* before which he is placed, but not the Name; for he is usually placed either before *Fa* or *Sol*, and they retain their Names still, but their *Sound* is raised half a *Tone* or *sound* higher.

Lastly, note that these two *B Cliffs* are placed

placed not only at the beginning of the Lines with the other *Cliffs* but is usually put to several Notes in the middle of any *Song* or *Lesson*, for the *Flatting* and *Sharpening* of Notes, as the Harmony of the Musick requires.

CHAP. III.

A brief Rule for proving the Notes in any Song or Lesson.

First observe with which of the three usual *Cliffs* your *Song* or *Lesson* is signed with at the beginning; if it be with the *G sol re ut* Cleave, then if the Note be above it, whose name and place you would know, you must begin at your *Cliffe*, and assigne to every *Rule* and *Space* a *Note*, according to the Rule of your *Gam ut*, *Ascending* till you come to that *Rule* or *Space* where the same Note is set: But if the Note be below your *Cliffe* then you must prove downwards to him, saying your *Gam-ut* backward, assigning to each *Rule* and *Space* an *Note*, till you come to his place. So that by knowing in what place of your *Gam-ut* the *Note* is set, you will easily know his name, the next chapter directing you an infallible Rule for it and that by an easie and Familiar Example.

CHAP. *tw*

CHAP. IV.

Containing a plain and easie Rule for the
Naming your Notes in any Clisset—

HAVING observed the foregoing Direction of proving your *Notes*, to know their Places, you may easily know their Names also, if you will follow this Rule: First, observe that *Mi* is the principal or master *Note*, which leads you to know all the other; for having found out him, the other followes upon course; and this *Mi* hath his being in four several places, but he is but in one of them at a time; his proper place is in *B mi*: but if a *B fa*, which is a *B flat* (as is mentioned in *cap. 2.*) be put in his place, then he is removed into *E la mi*, which is his second; but if a *B flat* be placed there also, then he is in his third Place, which is *A la mi re*; if a *B flat* come there also, then he is removed in his Fourth Place, which is *D la sol re*; so that in which of these he is, the next *Notes* above him ascending are *Fa sol la*, *Fa sol la*, twice, and then you meet with your *Mi* again, for he is found but once in Eight *Notes*: In like manner,

*Ma
man*

ner, the Notes next below him Descending, are *La sol fa, La sol fa*, and then you have your *Mi* again: For your better understanding of which, I have here incerted the aforementioned old Meetre, whose Rule is both plain, true, and easy.

*No man can sing true at first sight,
Unlesse he Names his Notes aright;
Which soon is learnt, if that your Mi
You know where ere it be.*

*If that no Flat be set in B.
Then in that place standeth your Mi.*

1.

Example.



* B fa B mi.

* E la mi.

*But if * B alone be Flat,
Then * E is Mi be sure of that.*

2.

Example.



the Skill of Musick. 13

3. { *A la mi re. If both be Flat, your B and E,
Then *A is Mi here you may see.



4. { *D la sol re. If all be Flat, E, A, and B,
Then Mi alone doth stand in *D.



The first three Notes above your Mi,
Are fa sol la here you may see;
The next three under Mi that fall,
Them la sol fa you ought to call.



If you'l sing true without all blame,
You call all Eights by the same name.

Sol

Sol la fa sol Sol fa la sol.

Example.



Sol la fa sol

Sol fa la sol.

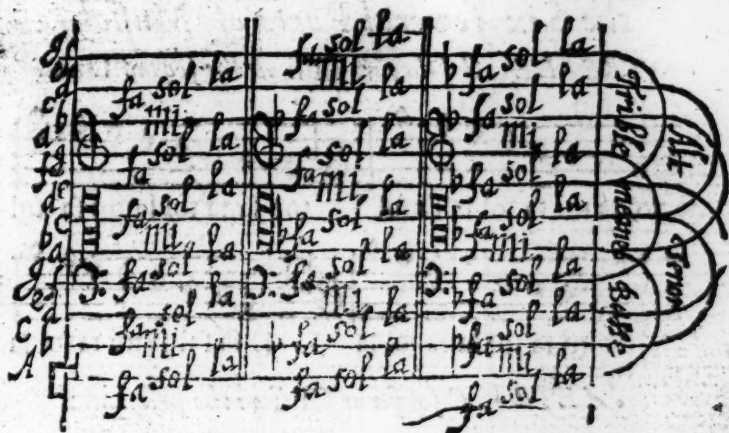
These Rules and Examples being seriously perused by the Learner, will infallibly direct him in the right naming of his *Notes*, which is a very great help to the Singer. For there is nothing makes one sooner mistake his tune in Singing than the misnaming of his *Notes*: Therefore for the better understanding the Rule of naming your *Notes*, by finding your *Mi* in his several places, cast your eye on another Example, for the like Naming your *Notes* in any *Cliffe* whatsoever, be it *Basse*, *Treble*, or any Inward part. For there is no Song pricked down for any Part, but it doth imply some of those Five lines in this following Example; The which each several Parts is demonstrated by those little *Arches* or *Columns* on the right side of the following Example.

Example.

Mi in B,

Mi in E,

Mi in A,



This Example expresses the Names of the Notes as they be called in the three Removes of your *Mi*. I have seen some Songs with four flats, as is afore mentioned, that is to say, in *B mi*, *E la mi*, *A la mi re*, and *D la sol re*; but this Fourth place of *D la sol re*, is very seldome used; and such Songs may be termed Irregular, as to the naming the Notes (being rather intended for Instruments than Voyces) and therefore not fit to be proposed to young beginners to sing: And because I will omit nothing that may be useful to Practitioners, I have set down a third Example of the naming of the Notes in all parts and Cliffs, as the Flats are assigned to all Cliffs.

An

*An exact Table of the Names of the
Notes in all usual Cliffs, expressed to
the Six several Parts of Musick.*

TREBLE, G sol re ut Cliff on the second Line.



ALTUS, C sol fa ut Cliff on the first Line.



MEAN, C sol fa ut Cliff on the second Line.



Counter-

COUNTER-TENOR.



sol la mi fa sol la fa sol

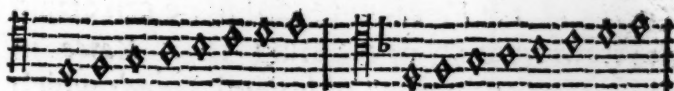
sol la fa sol la mi fa sol



la mi fa sol la fa sol la

la fa sol la mi fa sol la

TENOR.



la fa sol la mi fa sol la

mi fa sol la fa sol la mi



fa sol la mi fa sol la fa

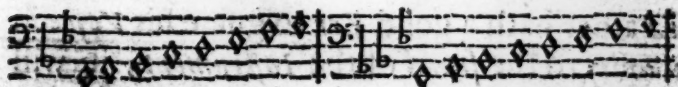
fa sol la fa sol la mi fa

BASS.



sol la mi fa sol la fa sol

sol la fa sol la mi fa sol



la mi fa sol la fa sol la

la fa sol la mi fa sol la

C H A P. V.

Of Tuning the *Voyce*.

THUS having briefly given you plain and familiar Rules for the understanding the nature and use of the *Gam-ut*, it will be necessary, before I set down your first *plain Songs*, to insert a word or two concerning the *Tuning of the Voyce*, in regard none can attain the right guiding or ordering their *Voyce* in the *raising* and *falling* of several *Sounds* which are in *Musick* (at first) without the help of another *Voyce* or *Instrument*. They are both of them extraordinary helps, but some *Voyces* are best guided by the *sound* of an *Instrument*, and better, if the Learner have skill thereon to express the several sounds, so that his *Voyce* may go along with his *Instrument*, in the *ascending* and *descending* of the several *Notes* or *Sounds*. And (if not) if an *Instrument* be founded by another who is an *Artist*, so the Learner hath a good *Ear* to guide his *Voyce* in a *unity* to the *sound* of the *Instrument*, it will with a little practice (by sometimes singing with, and sometimes without) guide his *Voyce*
into

into a perfect *Harmony* to sing any plain *Songs* with exactness ; I mean, by *Tuning his Notes* perfectly, *Ascending* and *Descending*, and also in the *Raising* or *Falling* of a *Third*, a *Fourth*, or *Fifth*, and *Sixth*, &c. as in the following *Plain-Songs* is set down. At the first guiding the *Voyce* therein it will much help if you observe this Rule ; as for a *Third ascending*, which is from *Sol* to *Mi*, if at your first *Tuning* you sound by degrees all three *Notes*, as *Sol La Mi*, then at second *Tuning* leave out the *La* the middle Note, and so you will tune a *third*, which is from *Sol* to *Mi*. This Rule serves for the raising of *fourths*, or *fifths*, &c. as your third *plain Song* in the next page directs.

1. Observe that in the *Tuning* of your *Voyce* you strive to have it *cleer*.

2. In the expressing of your *Voyce*, or *Tuning* of *Notes*, let the *Sound* come cleer from your *throat*, & not through your *teeth* by sucking in your breath, for that is a great Obstruction to the Cleer utterance of the *Voyce*.

Lastly, observe that in *Tuning* your first *Note* of your *plain Song*, you equal it so to the pitch of your *Voyce*, that when you come to your highest *Note*, you may reach it without Squeaking, and your lowest *Note* without Grumbling.

An Introduction to

*Here followeth the 3 usual Plain Songs for Tuning the
Voyce in the Ascending and Descending of Notes.*

1 Sol la mi fa sol la fa sol sol fa la sol fa mi la sol la sol

2 Sol mi la fa mi sol fa la la fa sol mi fa la mi sol la sol

3 Sol la mi sol mi sol la mi fa sol fa sol la mi fa sol sol sol

Sol la mi fa sol la sol la sol la mi fa sol la fa sol fa

Sol la mi fa sol la fa sol sol sol sol fa la sol la sol

fa la sol sol sol sol fa la sol fa sol fa sol fa la sol fa mi

sol mi sol fa la sol fa mi la sol la sol fa la sol fa mi

la sol sol sol fa sol la sol sol sol fa sol mi sol la sol.

C H A P. VI.

Of Tones or Tunes of Notes.

OBserve that the 2. *B Cliffs* before mentioned are used in Song for the *Flatting* and *sharping* Notes. The property of the *B flat* is to change *mi* into *fa*, making that Note to which he is joyn'd a *Semitone* or half a *Note* lower: and the *B sharp* raiseth the Note before which he is set a *Semitone* or half a *sound* higher, but alters not their names, so that from *Mi* to *Fa*, and likewise from *La* to *Fa* is but a *Semitone*, or a half *Tone* between any two other Notes it is a perfect *Tone*, or *sound*, as from *Fa* to *sol*, from *sol* to *La*, from *La* to *Mi*, are whole *Tones*, which is a perfect *Sound*. And this may be easily distinguished, if you try it on the Frets of a *Viol* or *Lute*, you shall perceive plainly that there goes two *Frets* to the stopping of a whole *Note*, and but one *Fret* to a halt *Note*; so that it is observed that *Mi* and *Fa* do serve for the *flatting* or *sharping* all Notes in the *Scale*, and they being rightly understood, the other

Notes are easily applied to them; for if *G sol re ut* have a sharp set before it, it is the same with *A la mi re* flat, and *B fa B mi* flat, is the same with *A la mi re* sharp, and *C fa ut* sharp is *D sol re* flat, &c. as being of one and the same sound, or stopped upon one and the same Fret on the Viol or Violin. 17169

For Example.

Unisons.

Οδὸν δὲ



For a Discourse of the Cords and Discords I shall only name them in this part of my Book.

Perfect *Cords* are these, a *Fifth*, *Eighth*,
with their *Compounds* or *Octaves*.

Imperfect *Cords* are these; a *Third*, a *sixth*, with their *Compounds*, all other distances reckoned from the *Basse* are *Discords*.

A *Diapason* is a perfect Eight and contains 5 whole Tones, and 2 half Tones, that is in all the seven Natural *sounds* or *Notes* besides the Ground, what *flats* or *sharps* soe're there be. But for a further Discourse, I shall refer you to the Second Part of this *Introduction*, entitled

Intro Daction-musick

ruled *The Art of Descant*, made and published by Dr. *Tho. Campian*, and now added as a Necessary dependant to this Book, with new Observations thereon by Mr. *Chr. Simpson*. My purpose in this Book being onely to set down the Rules for the *Theorick* part of Musick, so far as is necessary to be understood by young Practitioners in *Musick*, either Vocal or Instrumental. I shall therefore proceed to the next Rules for the *Notes*, their *Time* and *Proportions*.

CHAP. VII.

The Notes; their Names, Number, and Proportions.

Captory

Example.

Large. Long. Brief. Sembr. Minum. Crotchet. Quaver. Semiq.

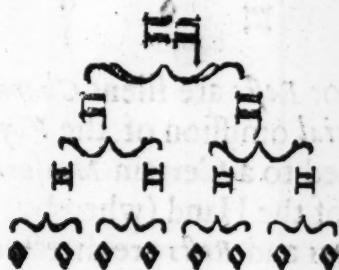


M easure in this Science is a *Quantity* of the *length* and *shortnesse* of *Time*, either by *Natural Sounds* pronounced by the *Voyce*,

or by *Artificial*, upon *Instruments* ; which *Measure* is by a certain Motion of the Hand expressed in a variety of Notes; of the which observe, that Notes in *Musick* have two Names, one for *Tune*, the other for *Time* or Proportion of Notes to a certain Sound. The Names of Notes in *Tuning* I have set down in the former Chapter, as being Four, *Sol*, *La*, *Mi*, *Fa*. Those in the Proportion of *Time* are Eight, as *Large*, *Long*, *Brief*, *Semibrief*, *Minum*, *Crotchet*, *Quaver*, *Semiquaver*, as is expressed in the foregoing Example at the beginning of this Chapter. The four first Notes are of *Augmentation* or Increase, the four latter of *Diminution* or Decrease, and are thus proportioned: The *Large* being the first of *Augmentation*, and longest in Sound: The *Semibrief* being the last of *Augmentation* is the Shortest, and in *Time* is called the *Master Note*, being of one *Measure* by himself; all the other Notes are reckoned by his value, by *Augmentation* or *Diminution*. The *Large* is 8 *Semibriefs*. The *Long* 4. The *Brief* 2. The *Semibrief* 1. (or, as I may term him) the *Time Note*. The latter four of *Diminution* or Decrease, are these, the *Minum*, the *Crotchet*, *Quaver*, *Semiquaver*: These are reckoned to or in the *Semibrief* (as the other were

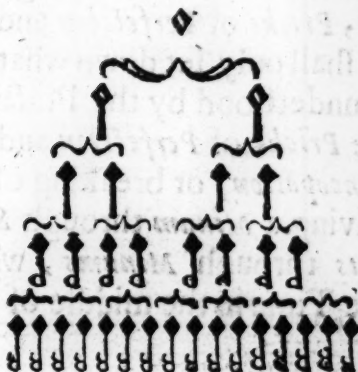
were by,) for here (according to the ordinary Proportion of *Time*) we account two *Minums* to the *Semibrief*, two *Crotchets* to the *Minum*, two *Quavers* to the *Crotchet*, two *Semiquavers* to the *Quaver* : For Example.

Notes of Augmentation.



Notes of Augmentation }

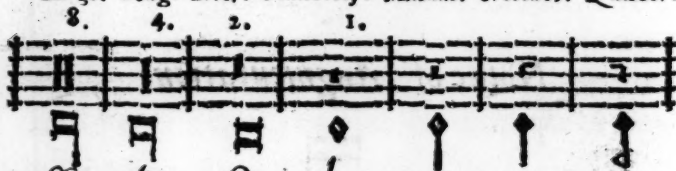
Notes of Diminution.



CHAP. VIII.

Of the Rests, or Pauses; of Prick,
and Notes of Sincopation.

Large. Long. Brief. Semibrief. Minum. Crotchet. Quaver.



Pauses or Rests are silent Characters, or an Artificial omission of the *Voyce* or *Sound*, proportioned to a Certain Measure of Time, by Motion of the Hand (whereby the Quantity of Notes and Rests are directed) by an Equal Measure, the Signatures and Characters of which you see placed over each Note in the Example at the beginning of this Chapter.

Further, I shall add, that to these Notes appertain certain other Rules, as *Augmentation*, *Sincopation*, *Pricks of Perfection* and *Addition*: of which I shall only set down what is necessary to be understood by the Practitioner; as first, of the *Pricks of Perfection* and *Addition*; next of *Sincopation*, or breaking of the Time by the Driving a *Minum* through *Semibriefs*, or *Crotchets* through *Minums*, which is the beating the Time in the middle of a Note or Sound.

First,

First, this *Prick* of *Perfection* or *Addition* is ever placed on the right side of all Notes thus, ♯. ◊. ♯. ♯. for the prolonging the sound of that Note it follows to half as much more: For example, the *Prick* which is placed after a *Semibrief* is in proportion a *Minum*, and makes that *Semibrief* which before was but two *Minums* to be three *Minums*, in one continued Sound, and so the like value to other Notes, the *Prick* being always half so much as the Note it follows.

Example.

Prick Long. Brief. Semibrief. Minum. Crotchet. Quaver



A further Example of the *Prick Notes*, wherein you see your Measure of the Time barred, according to the *Semibrief*, both by *Prick Semibriefs*, *Minums* and *Crotchets*.



Second, *Pricks of Perfection* are used for Perfecting of Notes, as is only used in the *Triple Time*, of which I shal speak more at the latter end of CHAP. 9. Of *Moods* and *Time*.

Third, *Sincopation* is when the beating of *Time* falls to be in the midst of a *Semibrief* or *Minum*, &c. or as we usually term it *Notes driven* till the *Time* falls even ag in:

For Example.



Of the Tying of Notes.



This Example shews, that many times in *Songs* or *Lessons*, Two, or Four, or more *Quavers* and *Semiquavers* are *Tyed* together by a long stroke on the Top of their *Tails*: And though they be so, they are the same with the other, and are so tyed for the benefit of the sight when many *Quavers* or *Semiquavers* happen together, not altering the Measure or Proportion of *Time*. CHAP.

C H A P. IX.

*Of the Keeping of Time by the Measure
of the Semibrief or Master Note.*





OBserve that to the *Measure* of the *Semibrief* all *Notes* are proportioned, his owne *Measure* is expressed (by a *Natural Sound* of the *Voyce*, or *Artificial* on an *Instrument*) to the *Moving* of the *Hand* up and down when his *Measure* is whole; in *Notes* of *Augmentation*, the *Sound* is continued to more then one *Semibrief* but in *Notes* of *Diminution*, the *Sound* is variously broken into *Minums*, *Crotchets*, and *Quavers*, or the like. Then in the *Keeping* your *Time* your hand goes up at the one half, which is a *Minum*, or his *Proportion*, and down at the other; As when four *Crotchets* which makes a *Semibrief*, or the like, then two up and two down. This *Rule* observe according to the *Measure* of those *Notes* your *Semibrief* is divided into, be it either *Triple*, *Dupla* or *Common* *Time*.

CHAP. X.

Of the Four Moods or Proportions of
the Time, or Measure of Notes.

*The usual Moods may not here be mist,
In them much cunning doth consist.*

There are four *Moods*, the which are divided into four *Tables*, that is to say,

- | | | |
|--|------------------------------------|---|
| <i>Great.</i>
<i>Moods.</i>
<i>Less.</i> | 1. The Perfect of the }
More. |  |
| | 2. The Perfect of the }
Less. |  |
| | 3. The Imperfect of the }
More. |  |
| | 4. The Imperfect of the }
Less. |  |

These Four Moods were of use in former
time

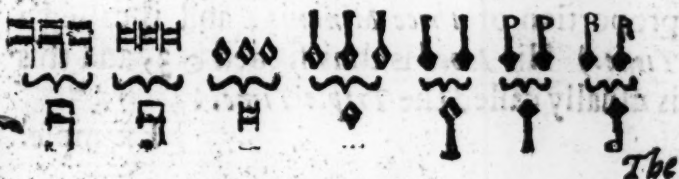
These Four Moods were of use in former time

times, but of late years the Musick which hath been composed by those of our Nation, either for *Voyce* or *Instrument*, have made use only of the two latter; (that is to say, the *Imperfect of the More*, the *Imperfect of the Less*, one being called the *Triple Time*, the other the *Duple* or *Common Time*, these two being sufficient to express much variety of Musick: howe'r, because the *Italians* do at this day use in their Musicks all four, I will not omit to give you the *Definition* and *Proportions* of all Four to their order, But be more large upon the two latter, because of most and only use to the Practitioners of our Nation.

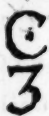
Example of the two first Moods.

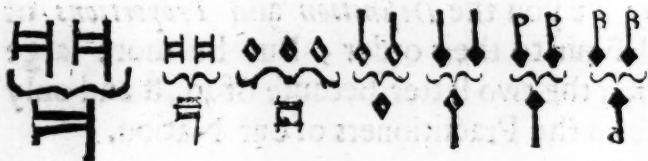
1. **T**He *Perfect of the More* is when all go by three, as three *Longs* to a *Large*, three *Briefs* to a *Long*; three *Semibriefs* to a *Brief*, three *Minums* to a *Semibrief*, &c. And his Sign or Mark is thus ③ 3.

The Perfect of the More ③ 3




2. **T**He *Perfect of the Less*, is when all go by two, except the *Semibriefs*, as two *Longs* to a *Large*, two *Briefs* to a *Long*, three *Semibriefs* to a *Brief*, two *Minums* to a *Semibrief*, &c. and his Sign or Mark is made thus,

The Perfect of the Less 



Example of the two last or most Usual Moods.

John Baldwin
his Book

3. **T**He *Imperfect of the More*, is when all goes by Two, except the *Minums*, which goes by Three; as, two *Longs* to a *Large*, two *Briefs* to a *Long*, two *Semibriefs* to a *Brief*, three *Minums* to the *Semibrief*, with a *Prick of Perfection*, which makes the whole proportion of *three Minums*, and is called a *Time*.) His *Mood* is thus signed , and this is usually called the *Triple Time*.

Example.

The Imperfect of the More \odot

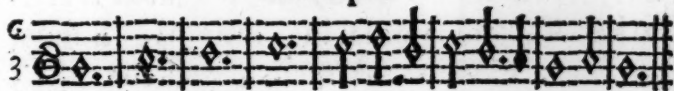
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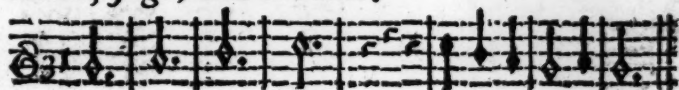
This *Mood* is much used in *Airy Songs* and *Galliards*, and is usually called *Galliard* or *Triple Time*, and is of two *Motions*, the one flow the other more swift.

The first, when his *Measure* is by three *Minums* to a *Semibrief* with a *Prick*, -which *Prick* is for *Perfection*, to make it a perfect *Time*, and is usually called *Three to one*.

Example



The second *Measure* of this *Triple Time* is to a more swifter motion, is measured by three *Crotchets* or a *Minum* with a *Prick* for *Perfection*. This swifter *Measure* is appropriated or used in *Light Lessons*, as *Corants*, *Sarabands*, *Figs*, and the like.

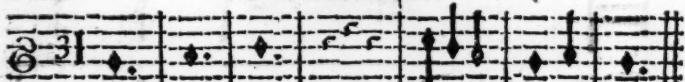


D

This

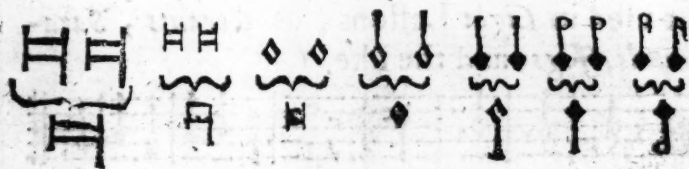
This swifter *Triple time* is sometimes prick'd in *Black Notes*, which *Black Note* is of the same Measure with the *Minum* in the foregoing Example, but is seldome used, because the *Minums* are the same and serve as well.

For Example.



4. **T**He fourth or last *Mood* which is called the *Imperfect of the Lesse*, is when all goes by two, as two *Longs* to a *Large*, two *Briefs* to a *Long*, two *Semibriefs* to a *Brief*, two *Minums* to a *Semibrief*, two *Crotchets* to a *Minum*, &c. and this is called the *Duple* or *Semibrief Time*, (many call it the *Common Time*, because most uted) and his *Mood* is thus marked **C**, and is usual in Anthems, Songs, Fantāsies, Pavans, Almans, and the like, whose *measure* is set down in this following Example.

The Imperfect of the Lesse



CHAP. XI.

Of the several Adjuncts and Characters used in Musick.

1. **A** *Direct* is usually at the end of a Line, and serves to direct the place of the first Note on the next Line, and are thus made,



2. *Bars* are of two sorts, *Single* and *Double*. The *Single Bars* serve to divide the *Time* according to the Measure of the *Semibrief*. The *Double Bars* are set to divide the several *Strains* or *Stanzaes* of the *Songs* and *Lessons*, and are thus made,




3. A *Repeat* is thus marked $\underline{\underline{x}}$ and is used to signify that such a part of a Song or Lesson must be played or Sung over again from that Note over which it is placed.

4. Of *Tyes* or *Binds*. A *Tye* is of two uses; first, when the *Time* is broken or strook in the middle of the Note, it is usual to *Tye* two *Minums*, or a *Minum* or a *Crotchet* together, as thus,

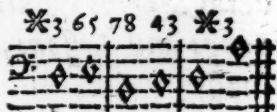


Second sort of *Tyes* is when two or more Notes are to be Sung to one syllable, or two Notes or more to be plaid with once drawing the Bow on *Viol* or *Vio.* and for him that shall lin, as thus,



5. *Hold* is thus  made, and is placed over the Note which the *Author* intends should be held to a longer Measure then the Note contains. And over the last note of a Lesson.

6. The *Figures* usually placed over Notes in the *Through Basse* of Songs or *Ayres*, is for the *organ* or *Theorbo*, to direct the Performer to strike in other parts to those Notes as *thirds* and *Sixes* and the like to the Ground. Examp.



A Canon 3 parts in one, Treble, Mean, and Bass.



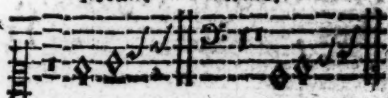
On nobis Domine non nobis, sed nomini



tuo da Gloriam, sed nomini tuo da Gloriam.

Mean. Bass.

These two direct when the other parts are to follow.



the Skill of Musick.

37

For 2 Voc. Treble and Bass.

Hymne.

Luk. 2. 13.



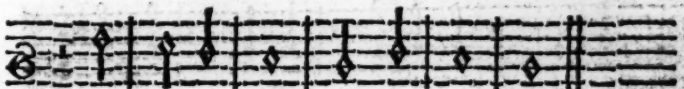
Basse. Hus Angels sung, and thus sing we,



To God on high All Glory be;

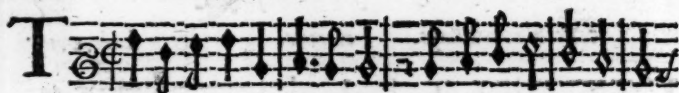


Let him on Earth his Peace bestow,



And unto Men his favour show.





Urn *Amarillis* to thy Swain, turn *Amarillis* to thy



Swain, turn *Amarillis* to thy Swain, thy *Damon* calls thee



back again, thy *Damon* calls thee back again: Here is a



pretty, pretty, pretty, pretty, pretty Arbour by, where *Apollo*,



where *Apollo*, where *Apollo*, where *Apollo* cannot cannot



spy, where *Apollo* cannot spy. Here let's sit, and whilst I



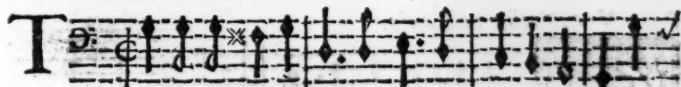
play, sing to my Pipe, sing to my Pipe; sing to my Pipe,



sing to my Pipe, sing to my Pipe a Roundelay; sing to



my Pipe, sing to my Pipe, sing to my Pipe a Roundelay.



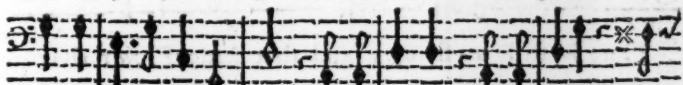
Uen *Amavillis* to thy Swain, turn *Amavillis*, turn



A-ma-ril lu, turn *Amarillis* to thy Swain, thy *Damon* calls



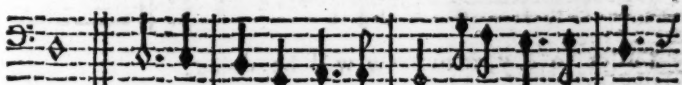
thee b ck again, thy *Damon* calls thee back again : Here



is a pretty Arbour by, where *Apollo*, where *Apollo*, where



Apollo, where *Apollo* cannot spy : where *Apollo* cannot



spy : There let's sit, and whilst I play, sing to my Pipe,



sing to my Pipe, sing to my Pipe, sing to my Pipe, sing to



my Pipe a Rounddelay ; sing to my Pipe, sing to my



Pipe, sing to my Pipe a Rounddelay.

An Introduction to

For 2. Voc. Treble and Bass.



Bassus.



Ather your Rose buds while you may, old



Time is still a flying, and that same Flow'r that



smiles to day, to morrow will be dying.



The glorious Lamp of Heaven, the Sun,

The higher he is getting,

The sooner will his race be run,

And nearer he's to setting.

That Age is best that is the first,

While youth and blood are warmer;

Expect not the last and worst,

Time still succeeds the former.

Then be not coy, but use your time,

While you may go marry,

For having once but lost your prime,

You may have every carry.

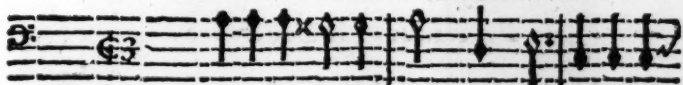
the Skill of Musick.

41

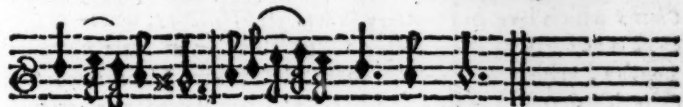
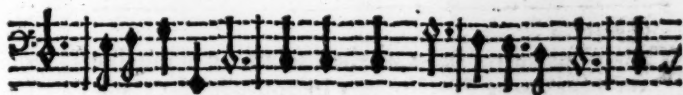
For 2 Voc. Treble and Basse.



Ill *Cloris* cast her Sun bright Eye, upon so



mean a Swain as I; can she a-ffect my Oaten Reed, or



stoop to wear my Shepherds Weed.



What Rural sport can I devise
To please her Ears, to please her Eyes;
Fair *Cloris* sees, fair *Cloris* hears
With Angels Eyes, with Angels Ears.



Courteous Reader.

For more short *Songs* and *Ayres* of this Nature for
Beginners, you may be plentifully stored out of that
Book lately published, entituled *Select Ayres and*
Dialogues for One, Two, and Three Voyces.

THE
TUNES of the **PSALMES**
 As they are commonly Sung in
PARISH-CHURCHES.

With the *Bass* set under each *Tune*,
 By which they may be Play'd and Sung
 to the *Organ, Virginals, Theorbo-Lute,*
 or *BASS-VIOL.*

Courteous Reader,

THese following *Tunes* of the *Psalms* are of much use, not only for young *Practitioners* in Song, but for those *Parish-clerks* which live in *Countrey Towns* and *Villages*, where there *skill* is as small as their *wages*: But to them of this *City of London*, which are most of them *Skilful* and *Judicious* men (in this matter) it will add little to their knowledge; yet I hope and wish it may to some of their *Congregations*, who I am very sensible have great need of instruction herein.

J. P.

Some few Directions for ordering the Voyce in Setting these following Tunes of the Psalmes.

First, observe how many *Notes* Compaſs the *Tune* is, next the place of your first *Note*, and how many above and below him, that thereby you may give the *Tune* of your first *Note* so as the rest may be Sung in the Compaſs of the *Voyce*, without *Squeaking* above, or *Grumbling* below. For the better understanding of which take notice of those few *Directions* in the next page.

Of the 10 *Short Tunes* used to 4 Lines only,
whose *measure* is to Eight Syllables on the
first Line, and six on the next: and may
be Sung to any *Psalm* of that *measure*.

Oxford Tune	{	To Psal. Consolatory.	{	These 7. short Tunes in the Tu- ning the first Note will bear a cheerful high pitch, in regard their whole com- pass from the lowest Note to the highest is not above 5. or 6. Notes.
Cambridge Tune				
New Tune				
Low Dutch Tune				
York Tune	{	To Ps. of Prayer Con- fession and Funerals.	{	
Windsor Tune				
Cambridge short Tune				
	{ To Peculiar Psal. as 25, 67, 70. 134.		{	
St. David's Tune	{	To Psalms of Praise, and Thanksgiving.	{	These 3. Tunes are 8. Notes compass above the First Note, and therefore must begin low.
Martyrs Tune				
Winchester Tune				

Of 7 *Long Tunes* following in this Book.

1 Psal. Tune	{	These 3 Tunes begin low, for the Com- pass is Nine Notes, Eight above the first Note of the Tune.
81 Psal. Tune		
119 Ps. Tune		
51 Psal. Tune	{	These two Tunes begin your first Note Indifferent high, in regard the Tune De- scends 4 Notes lower than it.
100 Ps. Tune		
113 Ps. Tune	{	These two Tunes begin your first Note low, in regard the Tune Ascends 8 Notes above it.
144 Ps. Tune		

Courteous Reader,

There is many other Tunes in our English Psalm Book, but
these being the most usual and vulgarly known, are here inserted;
And for such whose Skill or Curiosity desire to See or Hear more, I
refer thee to the most Exact Edition of Mr. Ravenscroft's Psalm
Book in 4 parts, Printed in London, 1621.

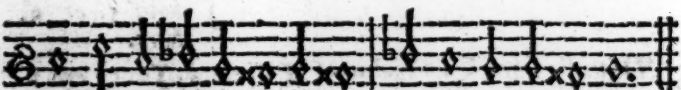
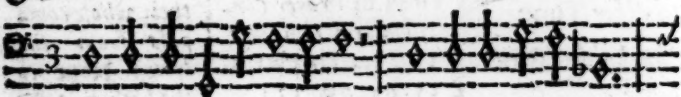
The ten Short Tunes proper to any Psalm whose Measure is eight Syllables on the first line and six on the next.

Psal. 4.

Oxford Tune.



O God that art my righteousness, Lord hear me when I call:

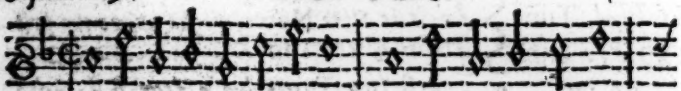


Thou hast set me at liberty, when I was bound and thrall.



Psal. 69.

New Tune.



Sing ye with praise unto the Lord, new songs with joy & mirth:

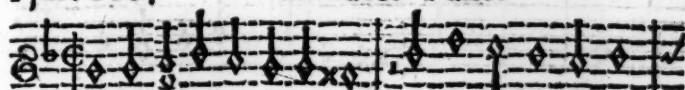


Sing unto him with one accord, all people on the earth.

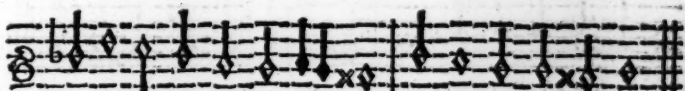


Psal. 116.

Windfor Tune.



I Love the Lord, because my voyce, and prayer heard hath be :

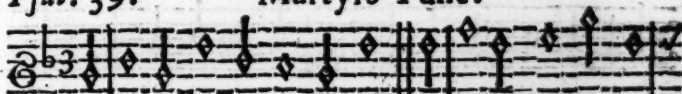


when in my dayes I call'd on him , he bow'd his ear to me.



Psal. 39.

Martyrs Tune.



I Said I will lock to my wayes, for fear I should go wrong :

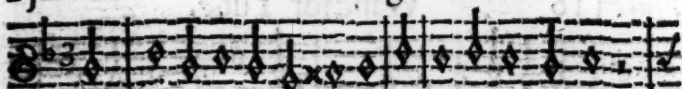


I will take heed all times that I offend not with my tongue.



Psal. 12.

Cambridge Tune.



Help Lord, for good and godly men do perish and decay:



And faith and truth from worldly men is parted clean away.



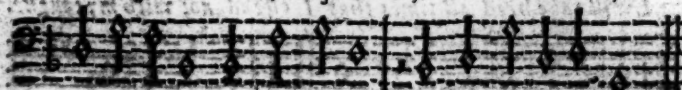
Cambridge short Tune. Ps. 25. 50. 67. 70. 134.



I Lift mine heart to thee, my God and guide most just:

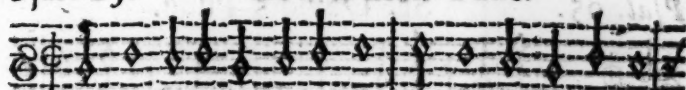


Now suffer me to take no shame, for in thee do I trust.



Psal. 23.

Low Dutch Tune.



The Lord is onely my support, and he that doth me feed :



How can I then lack any thing whereof I stand in need ?

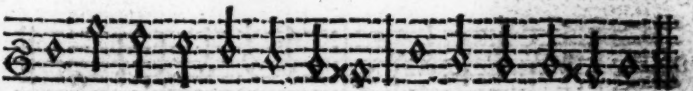
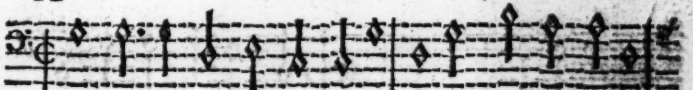


Psal. 84.

Winchester Tune.



How pleasant is thy dwelling place, O Lord of hosts to me !

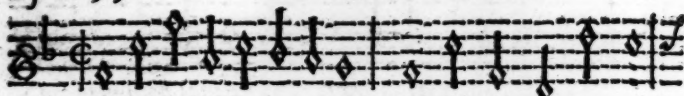


The Tabernacles of thy grace, how pleasant Lord they be !

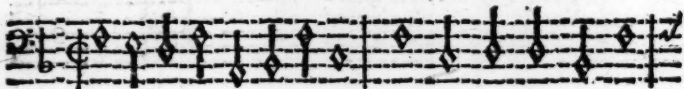


Psal. 95.

St. David's Tune.



O Come let us lift up our voyce, and sing unto the Lord:



In him our rock of health rejoyce, let us with one accord.

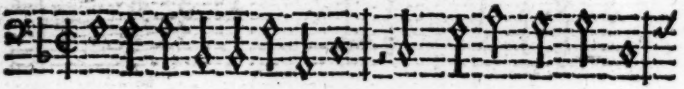


Psal. 73.

York Tune.



The Lord is both my health and light, shall man make me dismayd?

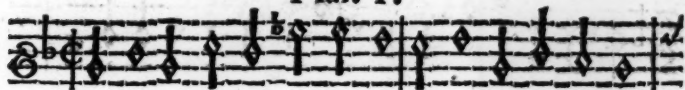


Sith God doth give me strength & might, why should I be afraid?

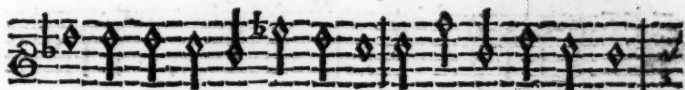


*Long Tunes which may be Sung to any PSALM,
whose Measure is 8 Syllables in the first line,
and six in the next.*

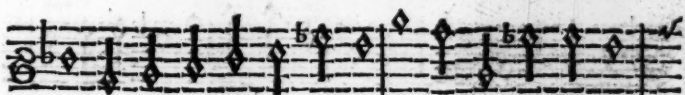
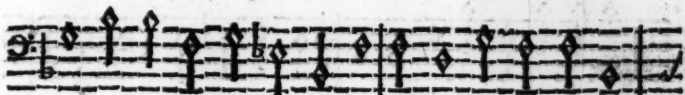
Psal. 1.



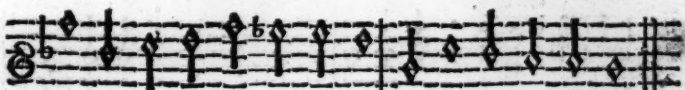
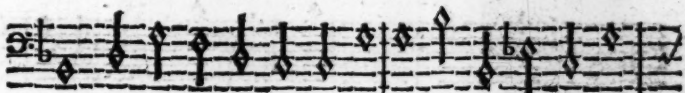
The man is bleſt that hath not lent to wicked read his ear :



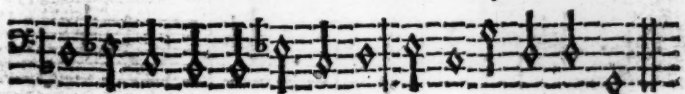
Nor led his life as ſinners do , nor ſat in ſcorners Chair.



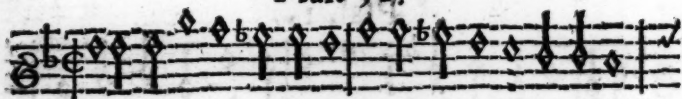
But in the Law of God the Lord doth ſet his whole delight :



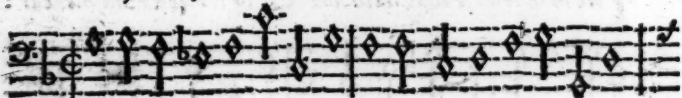
And in that Law doth exerciſe himſelf bo:h day and night.



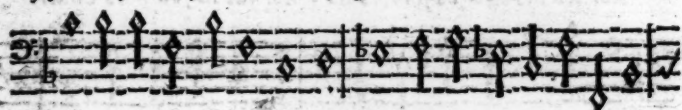
Psal. 51.



O Lord consider my distresse and now with speed some pity take!



My sins deface, my faults redress go d L. for thy great mercy sake



Wash me O Lord and make me clean from this unjust & sinful act



And purifie yet once again my harmful crime and bloody fact.



Psal. 119.



Blessed are they that perfect are, and pure in mind and heart,



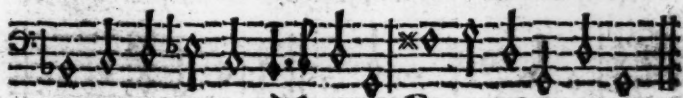
whose lives and conversations from Gods Laws never part.



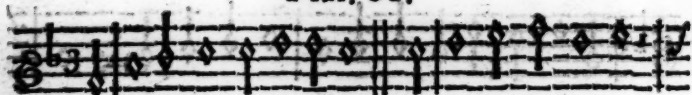
Blessed are they that give themselves his Statutes to observe,



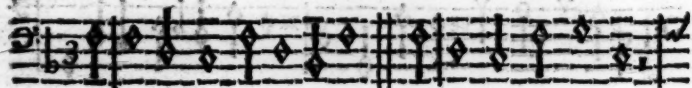
Seeking the Lord with all their hearts, & never from him swerve



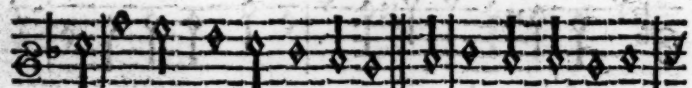
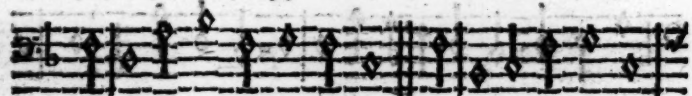
Pfal. 81.



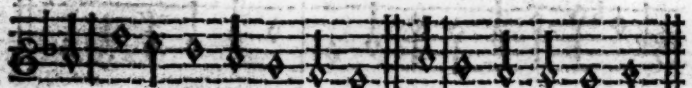
BE light and glad in God rejoyce, which is our strength and stay:



Be joyful, and lift up your voice, to Jacobs God I say.



Prepare your Instruments most meet, some joyful Psalm to sing :



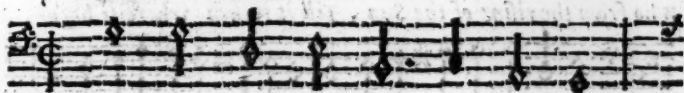
Strike up with Harp and Lute so sweet, on every pleasant string.



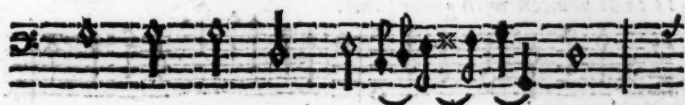
Pfal. 100.



ALL people that on earth do dwell,



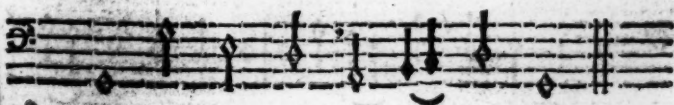
Sing to the Lord with cheer-full voyce:



Him serve with fear, his praise forth tell,



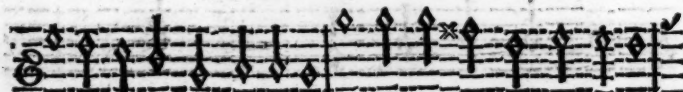
Come ye before him and rejoyce.



Psal. 113.



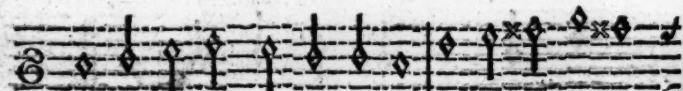
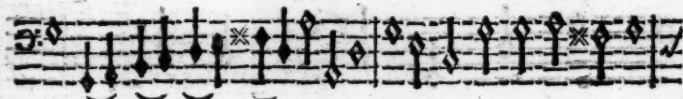
Ye Children which do serv the L.prais ye his name with one accord
who from the risinz of the Sun , Till it return where it begun ,



Ye a blessed be always his name.The Lord all people doth surmount
Is to be praised with great fame.



as for his glory we may count , above the heavens high to be.

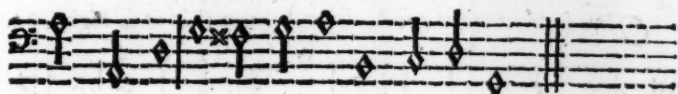


with God the Lord who may compare, whose dwellings in the



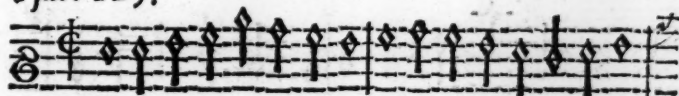


heavens are, of such great power and force is he.

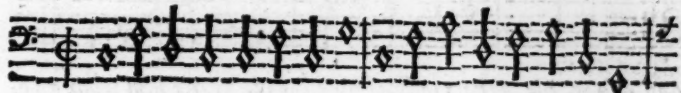


Ten Commandment Tune.

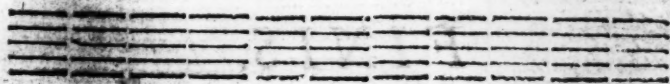
Psal. 125. Second Metre.



Those that do put their confidence upon the Lord our God only,



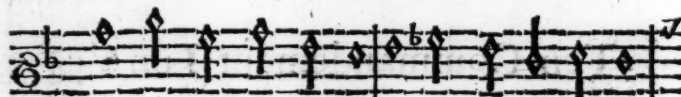
and fly to him for their defence in all their need and misery.



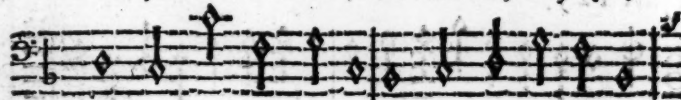
Psal. 148.



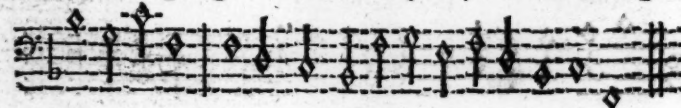
Give laud unto the Lord, from heaven that is so high;



Praise him in deed and word above the starry skie,



And also ye, hig Angels all, armies royall, praise him with glee.



FINIS.



*A Brief Discourse of, and Directions
for Singing after the Italian manner :
Wherein is set down those Excellent
Graces in Singing now used by the
Italians : Written some time since by
an English Gentleman who lived many
years in Italy, and Taught the same
here in England ; intending to publish
the same, but prevented by Death.*

Courteous Reader,

*This Manuscript fortunately came to my hand,
which having diligently perused, and perceiving the
Authors intent to have publish'd it, I thought it
would be useful to add some part thereof to this my
Discourse of the Theorie of Musick; but being
cautious of publishing any thing of this kind on my own
weak judgment, I communicated my intended purpose to
some of the most Eminent Masters of this Kingdome,
who (after their perusal) gave a good approbation
thereof; so that if thou dost reap any benefit thereby,
thou art beholden to them, and not to me, any more
then for Publishing the same.*

The Proem to the said Discourse is to this effect.

Hitherto I have not put forth to the
view of the world those fruits of my
Musick Studies employed about that no-
ble

ble manner of *Singing* which I learnt of my Master the famous *Scipione del Palla* in *Italy*; nor my Compositions of *Ayres* Composed by me, which I saw frequently practised by the most famous Singers of *Italy*, both Men and Women: But seeing many of them go about maimed and spoyl'd, and that those long winding Points were ill perform'd, I therefore deviled to avoyd that old manner of Division which has been hitherto used, being indeed more proper for Wind and Stringed Instruments than for the Voice: And seeing that there is made now adayes an indifferent and confused use of those Excellent *Graces* and Ornaments to the good manner of Singing, which we call *Trills*, *Grapps*, *Exclamations* of *Increasing* and *Abating* of the Voice, of which I do intend in this my Discourse to leave some foot-prints, that others may attain to this excellent manner of Singing: To which manner I have framed my last *Ayres* for one Voice to the *Theorbo*, not following that old way of *Composition*, whose Musick not suffering the Words to be understood by the Hearers, for the multitude of Divisions made upon short and long Syllables, though by the Vulgar such Singers were cryed up for famous. But

I have endeavoured in those my late Compositions to bring in a kind of Musick by which men might as it were Talk in Harmony, using in that kind of Singing a certain noble neglect of the Song, as I have often heard at *Florence* by the Actors in their Singing *Oppera's*, in which I endeavoured the Imitation of the Conceit of the Words, seeking out the Cords more or less passionate, according to the meaning of them; having concealed in them so much as I could the Art of *Descant*, and paused or stay'd the Consonances or Cords upon long Syllables, avoyding the short, and observing the same Rule in making the passages of Division by some few *Quavers* to Notes and to Cadences, not exceeding the value of a quarter or half a *Semibrief* at most. But, as I said before, Those long windings and turnings of the Voyce are ill used, for I have observed that Divisions have been invented, not because they are necessary unto a good fashion of Singing, but rather for a certain tickling of the Ears of those who do not well understand what it is to sing Passionately; for if they did, undoubtedly Divisions would have been abhorr'd, there being nothing more contrary to Passion than they are, yet
in

in some kind of Musick less Passionate or Affectuous ; and upon long Syllables , not short , and in final Cadences and Divisions may be used , but not at all advedtures , but upon the practice of the Descant ; but to think of them first in those things that a man will sing by himself , and to fashion out the manner of them , and not to promise a mans self that his Descant will bear it : For to the good manner of Composing and Singing in this way , the understanding of the conceit and the humour of the words , as well in passionate Cords as passionate Expression in Singing , doth more avail than Descant ; I having made use of it onely to accord two Parts together , and to avoyd certain notable Errors , and bind certain Discords for the accompanying of the Passion , more than to use the Art : and certain it is that an *Ayre* Composed in this manner upon the Conceit of the words , by one that hath a good fashion of Singing , will work a better effect and delight more than another made with all the art of Descant , where the Humour or Conceit of the words is not minded.

The original of which defect (if I deceive not my self) is hence occasioned , because the Musician doth not well possess and make himself .

himself Master of that which he is to Sing. For if he did so, undoubtedly he would not run into such errors, as most easily he falleth into, who having framed to himself a manner of Singing; for example, altogether Passionate, with a general Rule that in Encreasing and Abating the Voyce, and in Exclamations is the foundation of Passion, doth always use them in every sort of Musick, not discerning whether the words require it: Whereas those that well understand the conceit and the meaning of the Words, know our defects, and can distinguish where the Passion is more or less required. Which sort of people we should endeavour to please with all diligence, and more to esteem their praise than the applause of the ignorant vulgar.

Thus *Art* admitteth no Mediocrity, and how much the more curiosities are in it, by reason of the excellence thereof, with so much the more labour and love ought we, the Professors thereof, to find them out. Which love hath moved me (considering that from Writings we receive the light of all *Science*, and of all *Art*) to leave behind me this little light in the ensuing Notes and Discourses; it being my intention to show
so

so much as appertaineth to him who maketh profession of Singing alone, upon the Harmony of the *Theorbo*, or other Stringed Instrument; so that he be already entred into the *Theorie* of *Musick*, and Play sufficiently. Not that this cannot also be attain'd by long practise, as it is seen that many, both Men and Women have done, and yet this they attain is but unto a certain degree: But because the *Theorie* of these Writings conduceth unto the attaining of that degree; and because in the profession of a *Singer* (in regard of the excellence thereof) not onely particular things are of use, but they all together do better it; therefore to proceed in order, thus I will say:

1. That the chiefeſt foundations, and most important Grounds of this *Art* are, the *Tuning* of the *Voyce* in all the *Notes*; not onely that it be neither too high nor too low, but that there be a good manner of *Tuning* it used. Which *Tuning* being used for the most part in two fashions, we will consider both of the one and the other; and by the following *Notes* will shew that which to me seemeth more proper to other effects.

There are some therefore that in the *Tuning*

ning of the first *Note*, Tune it a *Third* under: Others Tune the said first *Note* in his proper *Tune*, always increasing it in Lowdness, saying that this is the good way of putting forth the *Voyce* gracefully.

Concerning the first. Since it is not a general Rule, because it agrees not in many *Cords*, although also in such places as it may be used, it is now become so ordinary, that in stead of being a Grace (because also some stay too long in the third *Note* under, whereas it should be but lightly touched) I would say it is rather tedious to the Ear; and that for Beginners in particular it ought seldome to be used: and in stead of it, as being more strange, I would choose the *Second* for the Increasing of the *Voyce*.

But because I have not contained my self within ordinary terms, and such as others have used, yea rather have continually searched after novelty, so much as was possible for me; so that the novelty may fitly serve to the better obtaining of the *Musicians* end, that is, to delight and move the affections of the mind: I have found it to be a more affectionous way to *Tune* the *Voyce* by a contrary effect to the other, that is, to *Tune* the first *Note*, Diminishing it: Because Exclamation

is

is the principal means to move the Affection; and Exclamation properly is no other thing, but in the slacking of the Voyce to reinforce it somewhat. And such Increasing of the Voyce in the *Treble* Part, especially in feigned Voyces, doth oftentimes become harsh, and unsufferable to the Hearing, as upon divers occasions I have heard. Undoubtedly therefore, as an affection more proper to move, it shall work a better effect to Tune the Voyce, Diminishing of it, than Increasing of it: Because in the first of these ways now mentioned, when a man Increases the Voyce, to make an Exclamation, it is needful that in Slacking of it, he Increase it the more. And therefore I have said that it sheweth harsh and rough. But in the Diminishing of the Voyce it will work a quite contrary effect, because when the Voyce is slacked, then to give it a little spirit, will always make it more Passionate. Besides that also, using sometimes one, sometimes another, variety may be used, which is very necessary in this *Art*, so that it be directed to the said end.

So then, if this be the greatest part of that Grace in Singing, which is apt to move the affection of the mind, in those conceits
certainly

certainly where there is most use of such Affections or Passions; and if it be demonstrated with such lively reasons, a new consequence is hence inferred, that from Writings of men likewise may be learned that most necessary Grace, which cannot be described in better manner, and more cleerly for the understanding thereof; and yet it may be perfectly attained unto; so that after the study of the Theorie, and of these Rules, they may be put in practise, by which a man grows more perfect in all Arts, but especially in the profession of a perfect Singer, be it man or woman.

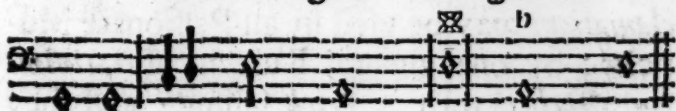
More languid.

A busyer Exclamation.

For Example.



Cor mio deh non langui-----re gui-----re



Of *tuning* therefore with more or less Grace, and how it may be done in the aforesaid manner, trial may be made in the above-written Notes with the words under them, *Cor mio, deh non languire*. For in the first *Minim* with the *Prick*, you may Tune

F

Cor

Cor mio, diminishing it by little and little, and in the falling of the *Crochet* increase the Voyce with a little more spirit, and it will become an *Exclamation* passionate enough, though in a Note that falls but one degree. But much more spiritul will it appear in the word *deh*, by holding of a Note that falls not by one degree. As likewise it will become most sweet by the taking of the *greater sixt*, that falls by a leap. Which thing I have observed, not onely to show to others what a thing *Exclamation* is, and from whence it grows; but also that there may be two kinds of it, one more passionate than the other: as well by the manner in which they are described, or tuned in the one way or the other; as also by imitation of the word, when as it shall have a signification futable to the conceit. Besides that, *Exclamations* may be used in all Passionate Musicks, by one general Rule in all *Minims* and *Crotchets* with a *Prick* falling; and they shall be far more Passionate by the following Note, which runneth, than they can be in *Semibriefs*; in which shall be fitter place for increasing and diminishing the Voyce, without using the *Exclamations*. Yet by consequence understand ye, that in *Airy* Musicks

or,

or *Corants* to dance, in stead of these Passions, there is to be used onely a lively, cheerful kind of Singing, which is carried and ruled by the *Air* it self. In the which, although sometimes there may be place for some *Exclamation*, that Livelyness of Singing is in that place to be omitted, and not any passion to be used, which favoureth of *Languishment*. Whereupon we see how necessary a certain judgment is for a Musician, which sometimes useth to prevail above Art. As also, we may perceive by the above-written *Notes*, how much greater Grace the foure first *Quavers* have upon the second syllable of the word *Languire*, being so stayed by the second *Quaver* with a *Prick*, than the foure last equal *Quavers*, so printed for example. But because there are many things which are used in a good fashion of Singing, which because there is found in them a greater Grace, being described in some one manner, make a contrary effect one to the other; whereupon we use to say of a man that he Sings with much Grace, or little Grace: These things will occasion me at this time first to demonstrate in what fashion I have described the *Trill* and the *Grup*; and the manner used by me to teach

them to those who have been interess'd in my house; and further, all other the more necessary effects: So that I leave not unexpressed any curiosity which I have observed.

The Trillo.

Gruppo or double Relish.

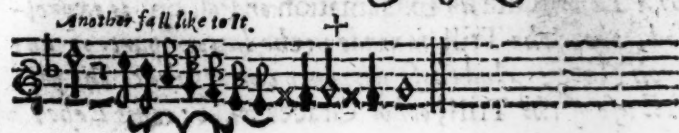
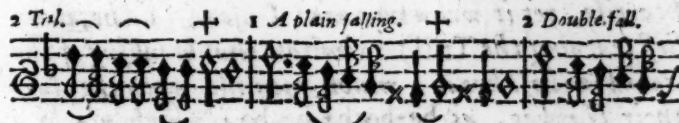


The *Trill* described by me is upon one Note only, that is to say, to begin with the first *Crochet*, and to beat every Note with the throat upon the vowel [a] unto the last *Brief*. As likewise the *Gruppo* or *double Relish*. Which *Trill* and *Gruppo* was exactly learned, & exquisitely performed by my Scholars. So that if it be true, that Experience is the Teacher of all things, I can with some confidence affirm and say that there cannot be a better means used to teach it, nor a better form to describe it. Which *Trill* and *Grup*, because they are a step necessary unto many things that are described, and are effects of that Grace which is most desired for Singing well, and (as is aforesaid) being described in one or other manner, do work a contrary effect to that which is requisite: I will shew not onely how they may be used, but also

all

all the effects of them described in two manners, with the same value of the Notes, that still we may know (as is aforementioned) that by these Writings together with Practise, may be learned all the Curiosities of this Art.

Example of the most usual Graces.



[Our Author being short in setting forth this chief or most usual Grace in Singing called the Trill, which as he saith very right, is by a beating in the Throat on the Vowell (a'h) some observe that it is rather the shaking of the Uvula or Pallate on the Throat in one Sound or Note; For the attaining of this, the most surest and ready way is by imitation of those who are perfect in the same; yet I have heard of some have attained it by this manner, That in singing a p'ain Song of 6 Notes up, and 6 down, they have in the midst of every Note beat or shaken with their finger upon their Throat, who by often Practice they came to do the same Notes exactly without. It was my chance lately to be in Company with three Gentlemen at a Musical practice, which sung their parts very well, and used this Grace (called the Trill) very exactly, I desired to know their Tutor, they told me I was their Tutor, for they never had any other but my Introduction: That (I answered) could direct them but in the Theory, they must needs have a better help in the Practick, especially in attaining to sing the Trill so well. One of them made this Reply, which made me laugh heartily, yet it was a true one: I used (said he, at my first learning the Trill) to imitate that breaking of the Sound in the Throat, which men use when they luer their Hawkes, as he-he-he-he-he; which use by a slow motion at first, and by an often practice, he became perfect in. This Trill being the most usual Grace, is made in Closes, Cadences and other places, where by a Long Note an Exclamation or Passion is expressed, there the Trill is made in the latter part of any such Note: And those who once can attain to the perfect use of the Trill, other Graces will be come Easie.

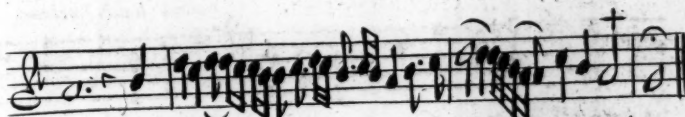
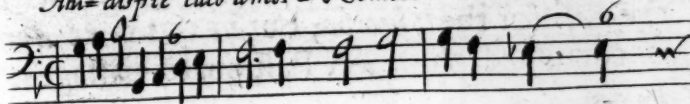
An Ayre after the Italian Manner

Exclama: trill

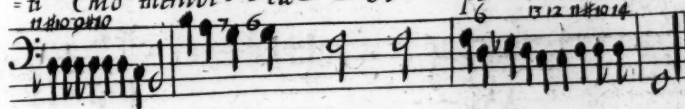
trill



Ahi= dispic tato amor= o Comecon sen= = = =



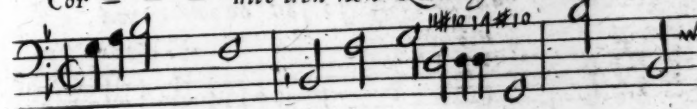
= ti Chio merivi = ta = = si = = pe = = nos eri = a.
n#10 p#10 12 12 n#10 14



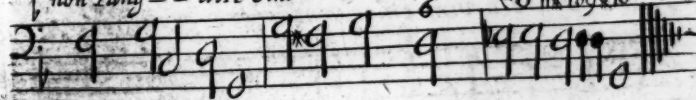
Another



Cor = = = mio deh non= Lan= guire deh = = =



non Lang= = uire Ahi = = = mo = ro
n#10 14 n#10 14



It is to be observed in these Graces that the Second hath more grace in it than the first; and for our better Experience we will in these following Ayres describe some of those graces with words under, together with the Bass for the Theorbo; but in this next Ayre is contained the most Passionate passages.

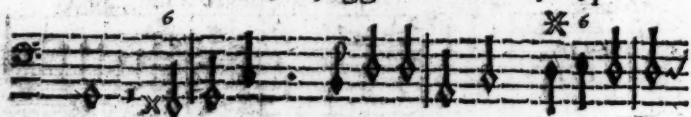
The abating of
the voyce.

a sprightly Exclamation.

a more lively Exclam.



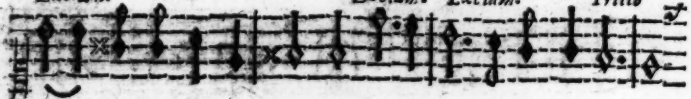
Deh deh done son fuggiti deh done son spari ti



Exclam.

Exclam. Exclam.

Trillo



gl'occhi de qualier rai fo son ce ner homa i



Exclam. without measure, as it were talking in harmony, and neg'ect the



Aure Aure divine ch'er rate pere grine in que-

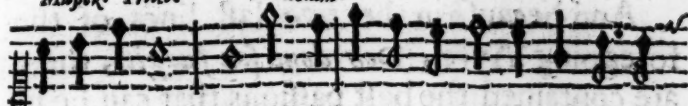


the Skill of Musick.

71 73

Musick. Trillo.

Exclam.

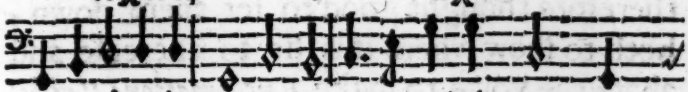


sta part'en quella Deh re cate nonella dell' alma

11 * 10 14

6

11 * 10



Exclam. with a larger time, trillo.

Exclam.



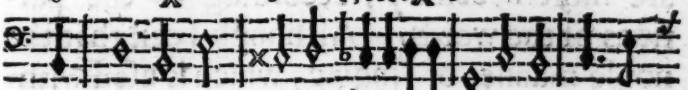
luce loro Aure ch'io me ne mo ro Deh recate no-

6

*

6

13 12 11 * 10



Exclam.



nella dell' alma luce loro Aure Au re

11 * 10

6

*



Exclam. reinfire d.

+



ch'io me ne mo ro.

13 13 11 * 20 84



And because in the two last lines of the foregoing Ayre, *Deh done son fuggiti*, there are contained the best passions that can be used in this noble manner of singing, I have therefore thought good to set them down, both to show where it is fit to encrease and abate the voice, to make *Exclamations, Trills,* and *Grups*; and to summe up all, all the treasures of this Art: and that they may serve for example whereby men may take notice in the Musick of the places, where they are most necessary, according to the passions of the words. Although I call that the noble manner of singing, which is used without tying a mans self to the ordinary measure of time, making many times the value of the Notes less by half, and sometimes more, according to the conceit of the words; whence proceeds that Excellent kinde of Singing with a graceful neglect, whereof I have spoken before.

Since then there are so many effects to be used, for the excellence of the *Art*, there is required (for the performing of them) necessarily a good voice, as also good Wind to give liberty, and serve upon all occasions where need is most. It shall therefore be a profitable advertisement that the Professor of this

Art, seeing he is to sing to a *Theorbo*, or other stringed Instrument, not being compelled to fit himself to others; that he choose for himself such a Tune wherein he can sing to his full and natural Voice, to avoid feigned Tunes of Notes. In which, to feign them, or at the least in forced Notes, if his Wind serve him well, so as he do not discover them much (because for the most part they offend the ear) yet a man must have a command of Breath to give the greater Spirit to the Increasing or Diminishing of the Voice, to Exclamations and other Passions by us related: & therefore let him take heed that spending much breath upon such Notes, it do not afterward fail him in such places as it is needful. But from a feigned Voice can come no noble manner of singing, which proceeds from a natural voice, serving aptly for all the Notes which a man can mannage according to his ability, employing his Wind in such a fashion as he command all the best passionate Graces used in this most worthy manner of singing. The love whereof, and generally of all Musick, being kindled in me by a natural inclination, and by the study of so many years, shall excuse me, if I have suffered my self to be carried further then perhaps was fit for him

him who no lesse esteems and desires to learn from others, then to communicate to others what himself hath learned: and to be further transported in this discourse, then can stand with that respect I bear to all the Professors of, this *Art*. Which *Art* being excellent and naturally delightful, doth then become admirable, and entirely wins the love of others, when such as possesse it, both by reaching and delighting others, do often exercise it, and make it appear to be a pattern and true resemblance of those never ceasing coelestial Harmonies, whence proceed so many good effects and benefits upon earth, raising and exciting the minds of the hearers to the contemplation of those infinite delights which heaven affordeth.

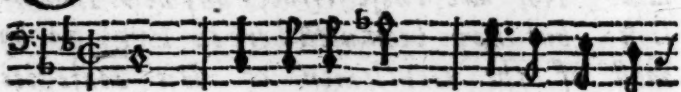
The Author hereof having set most of his Examples and Graces to Italian words, for indeed it cannot be denied, but the Italian Language is more smooth and better vowel'd then the English, by which it has the advantage in Musick, yet of late years our language is much refined, and so is our Musick to a more smooth and delightful way and manner of singing after the method set down by the Author, and all those Graces by Trills, Grups, and Exclamations, are and may be used to our English words,

words, as well as Italian; I have therefore added one English Ayre which demonstrate the same; Nor are these Graces any new Invention, but have been used here in England by most of the Gentlemen of His Majesties Chappel above this 40 years, and now is come to that Excellency and Perfection there, by the Skill and furtherance of that Orpheus of our time, Henry Cook Gentleman and Master of the Children of His Majesties Chappel, whose Compositions of Anthems now used in his Majesties Chappel, and by him and other Gentlemen most exquisitely performed to the Glory of God and honour of our Nation.

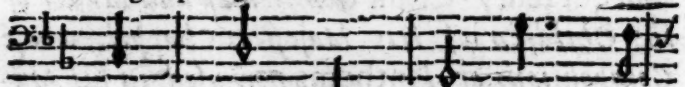
Those who desire to be Instructed and taught to sing after this Excellent way, needs not to seek after Italian or French Masters, for our own Nation was never better furnished with able and skilful Artists in Musick then it is at this time, though few of them have the Encouragement they deserve, nor must Musick expect it as yet, when all other Arts and Sciences are at so low an Ebb: But I do hope as Almighty God has most miraculously restored his Sacred Majesty in peace, (whose Vertues and Piety declares him a Lover and Encourager of Arts, and of Musick especially) so I hope the Clergy, Nobility and Gentry of this Kingdome will follow His Gracious and Royal Example.



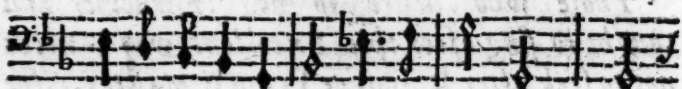
O That mine eyes would melt into a flood that



I might plunge in tears for thee as thou didst



swim in blood to ransom me : O that this fleshy



Limbeck would begin to drop a tear a



tear for every sin.

FINIS.



A BRIEF
INTRODUCTION

to the Playing on the

V I O L,

And on the

TREBLE-VIOLIN.

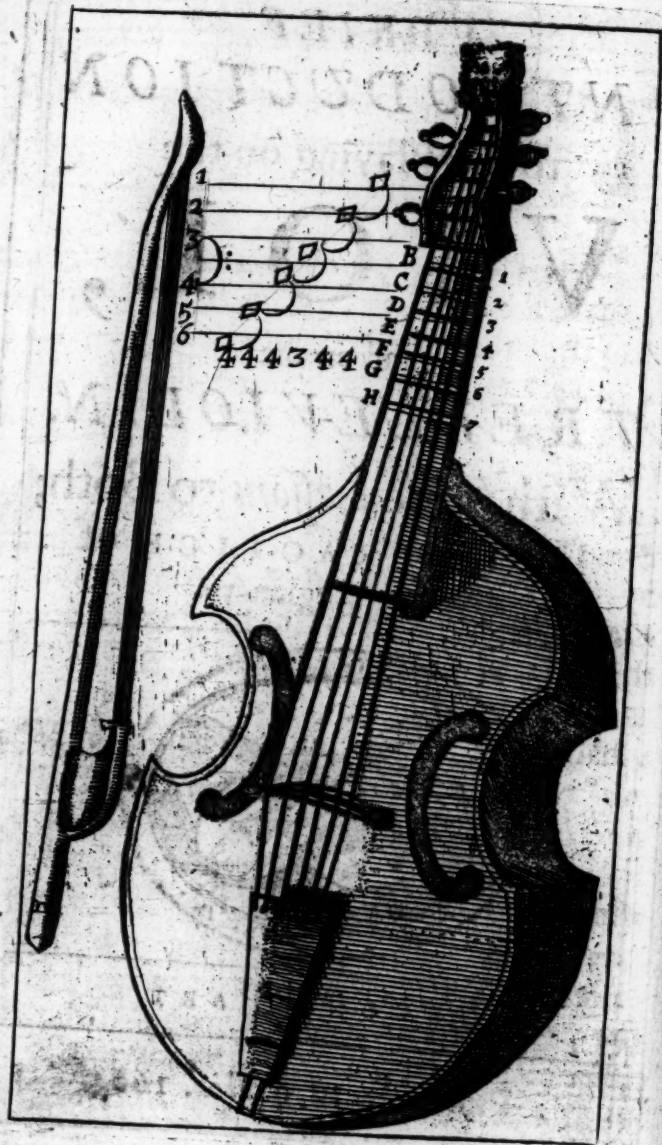
With some *Lessons* to Both;

For the PRACTICE of
young Beginners.



SECOND PART.

Printed by *W. Godbid.* 1664.



A Brief Introduction to the Playing on the Viol de Gambo.

THe *Viol de Gambo* or *Consort Viol*, is usually so called, because the *Musick* thereon is play'd from the Rules of the *Gam-ut*, and not as the *Lyra Viol*, by Letters or *Tableture*. Of this *Viol de Gambo* there are three several sizes, one larger than the other, according to the three parts of *Musick* set forth in the *Gam-ut*, viz. *Treble Viol*, *Tenor Viol*, and *Basse Viol*. The *Treble Viol* plays the highest part, and his Lessons are prick'd by the *G sol re ut* Cliff G . The *Tenor Viol*, or Middle part, his Lessons are by the *C sol fa ut* Cliff H . And the *Basse Viol* which is the largest, his Lessons are by the *F fa ut* Cliff F . These three *Viols* agree in one mannner of *Tuning*. Wherefore I shall first give you the Directions for *Tuning* the *Basse Viol*, which is usually strung with six strings, (as you may observe on the Figure exprest in the fore-going page) which six strings are known by six several names. The first, which is the smallest, is called the *Treble*; the Second, the *small Mean*; the Third, the *great Mean*; the Fourth, the *Counter-Tenor*; the Fifth, the *Tenor* or *Gam-ut* string; the Sixth, the *Bass*. But if you

will name them after they are *Tuned*, according to the Rule of the *Gam-ut*, the *Treble-String* is *D la sol re*; the *Small Mean*, *A la mi re*; the *Great Mean*, *E la mi*; the *Counter-Tenor*, *C fa ut*; the *Tenor*, or fifth string is *Gam-ut*; the *Sixth* or *Bass* is double *D sol re*. Belonging to these *six strings* there are *Seven Frets* or *Stops* on the neck of your *Viol*, which are for stopping the various Sounds, according to the several *Notes* of the *Gam-ut*, both *Flats* and *Sharps*: For the more plain understanding of which, I have drawn an exact Table at the end of this Chapter, beginning with the lowest *Note* on your *sixth string*, and so *ascending* to the highest on the first of your *Treble string*: Your perfect understanding of that Table will much further you in the Knowledge of *Tuning* your *Viol*: For the which I will give you two Rules, one by *Tableture* or *Letters*; The other by the *Gam-ut* Rule: The first, being the easier way for a beginner, whose Ear I conceive at first is not well acquainted with the several distances of *Sounds* that the *strings* are *Tuned* in, shall by this way use only one Sounding, viz. an *Unison*, which is to make two *strings* (one of them being stopt, the other not) to agree in one and the same *Sound*: The
Letters

Letters are Eight *A, B, C, D, E, F, G, H*. Seven of these are assigned to the seven Frets (as you may observe in the foregoing Figure of the *Viol*.) *A*, is for the string open; so *B*, is the first Fret, *C*, the second, *D*, the third, *E*, the fourth, *F*, fifth, *G*, sixth, *H*, seventh. Therefore to begin to Tune, raise your Treble or smallest string as high as conveniently it will bear without breaking. Then stop only your second or small Mean in *F*, and tune it till it agree in Sound with your Treble open; that done, stop your Third in *F*, and make it agree with the Second open; Then stop your Fourth in *E*, and make it agree with your Third open; then stop your Fifth in *F*, and make it agree with your Fourth open; last, stop your Sixth or lowest string in *F*, and make it agree to your Fifth open. This being exactly done, you will find your *Viol* in Tune, according to the Rule of the Gam-ut.

The other way of Tuning is by the Rule of the Gam-ut, by distances of Sounds, thus: The Treble being raised as high as it will conveniently bear without breaking, is called *D la sol re*, then Tune your second four Notes lower, and it is *A la mi re*, the Third four Notes lower then it is *E la mi*, the Fourth three Notes or a flat Third lower, then it will

be *C fa ut*, the *Fifth* four *Notes* lower then it will be *Gam ut*; your *Sixth* four *Notes* lower, then your *Fifth* will be *double D sol re*. Having according to the *Directions* perfectly *Tuned* your *Viol*, you may then proceed to the use of this *Table* of the *Gam-ut*, for the knowing the places of all your *Notes* both *Flat* and *Sharp*, on the several *Stops* of your *Viol*.

An *Exact Table*, directing the Places of the *Notes* to every *Stop* on the *Basse-Viol*, according to the *Gam-ut*; beginning at the *Lowest Note* of the *Bass* on the *Sixth String* and ascending to the highest on the *Treble*.

6 String.

Double D sol re	Double E la mi	DD E la mi.	DD F fa ut.	DD F fa ut.
	Flat.	Proper.		Sharp.
Sixth string open	Sixth string first fret.	Sixth string second fret.	Sixth string third fret.	Sixth string fourth fret.

5 String.

Gamut.	Gamut sharp.	A re	B mi flat.	B mi proper.
Fifth string open	Fifth string first fret	Fifth string second fret	Fifth string third fret	Fifth string fourth fret.

4 String.



C fa ut. C fa ut, sharp. D sol re. E la mi, flat.

Fourth string open Fourth string first fret Fourth string second fret Fourth string third fret.

3 String.



E la mi F fa ut F fa ut, sharp. G sol re ut, G sol re ut, sharp.

Third string open Third string first fret Third string second fret Third string third fret Third string fourth fret.

2 String.



A la mi re B fa b mi, flat. B fa b mi, proper. C sol fa ut, C sol fa ut, sharp.

Second string open Second string first fret Second string second fret Second string third fret. Second string fourth fret.

1 String.



D la sol re E la mi, flat E la mi F fa ut F fa ut, sharp G sol re.

First string open First string first fret Second fret Third fret Fourth fret Fifth fret.

In the foregoing *Table* observe, that the *Sharp* before a *Note* makes it stopt a *Fret* lower, and a *Flat* before a *Note* a *Fret* higher, for two *Frets* go to one whole or perfect *Note*, as this *Table* doth direct: Sometimes you may see a *Sharp* before *D sol re*, then he is stopt a *Fret* lower, which is the place of *E la mi flat*, so if a *Flat* be to *A la mi re*, it is a *Fret* higher, which is *G sol re ut Sharp*. The like of other *Flat* or *Sharp Notes*.

Also note that if a *B Flat* or *B Sharp* be set upon a *Rule* or *Space* at the beginning of any *Line* with the *Cliffe*, that *Flat* or *Sharp* makes all the *Notes* which are in the same *Rules* or *Spaces* to be *Flat* or *Sharp* through the whole *Lesson*.

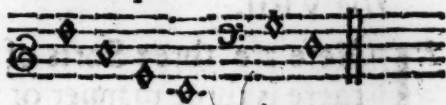
Those former *Directions* for the *Bass Viol* do also serve the *Treble Viol*, which is Strung and Tuned in the same manner, onely eight *Notes* higher, *G sol re ut* on the *Treble* is the Eight above *G sol re ut* on the *Bass*, being stopped on the same *String* and *Fret* that it is on the *Basse*, and so other *Notes* accordingly.

The *Tenor Viol* is an excellent *Inward part*, and much used in *Consort*, especially in *Fantasies* and *Ayres*, of 3, 4, 5, and 6, parts. The *Tuning* of it is the same as the *Basse* and *Treble* for the distance of sound betwixt each string

string, but being an Inward part betwixt both; his *Tuning* is 4 Notes higher then the *Basse*, and 5 Notes lower than the *Treble*, his first or *Treble* string is Tuned to *G sol re ut* on the third string of the *Treble Viol*, his second 4 Notes lower which is *D la sol re*, the third 4 Notes lower is *A la mi re*, the fourth 3 Notes (or a flat third) *F fa ut*, the fifth 4 Notes lower than it is *C fa ut*, the sixth 4 Notes lower then the fifth is *Gam ut*, which is answerable to the *Gam ut* on the *Basse Viol*. For the more clear understanding of these *Tuning* several, viz. the *Bass*, *Tenor* and *Treble*, observe these three Examples of them, according as their six strings are tuned by the several Distances of Notes in the *Gam-ut*.

Example.

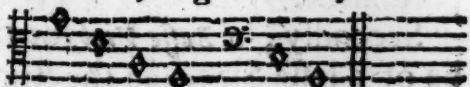
The Treble-Viol Tuning.



1 2 3 4 5 6 String.

Note, the Fifth string on the *Treble Viol* is the same to *G sol re ut* on the Third string of the *Bass Viol*.

The Tenor-Viol Tuning



1 2 3 4 5 6 String.

Note, the Fifth string of the *Tenor Viol* is tuned to *C fa ut* or fourth string of the *Bass Viol*.

G 4

The

The Basse-
Viol Tuning

1 2 3 4 5 6

This *Sixth* string on the *Bass* is sometime tuned a Note lower, to double *C fa ut*, the Compass of some Lessons requiring it.

Having here given you these plain Directions for the *Tuning* your *Viol*, and an exact *Table* wherein you may find the Stops of your several *Notes* on the *Viol*, both Flat and Sharp.

For the Names of the Notes, their Proportions of Time, I refer you to the first part of this Book.

Rules to be observed by Practitioners on the Viol.

THere are three Sorts of *Basse Viols*, as there is three manner of ways in playing
First, A *Basse Viol* for *Consort* must be one of the largest Size, and the strings proportionable.

Secondly, a *Basse Viol* for *Divisions* must be of a lesse Size, and the strings according.

Thirdly, a *Bass Viol* to play *Lyra way* which is by *Tablature*, must be somewhat lesse then the two former, and strung proportionable.

3. In

2. In the choice of your *Viol Bow* let it be proportioned to the *Viol* you use, and let the Hare be laid stiff, and the Bow not too heavy.

3. In holding your *Viol* observe this Rule, place it gently between your Knees, resting the lower end thereof upon the Calves of your Legs, and let your Feet rest flat on the Ground, your Toes turned a little outward, and let the top of your *Viol* lean towards your left shoulder.

4. In the holding of your Bow observe this Rule: Hold the Bow betwixt the ends of your Thumb and your Forefinger, an Inch below the Nut, the Thumb and first Finger resting on the Wood, the ends of your second and third Fingers staid upon the Hair, by which you may poize and keep up your Bow. Your Bow being thus fix'd, you must draw it over one string and then another in a right Angle, about two or three Inches above the Bridge, making each several string yeild a clear Sound.

5. In the posture of your left hand observe this Rule, place your Thumb on the back of the Neck, and opposite to your Forefinger, so that when your fingers are to rest on the several stops or Frets, your hand may have liberty to move up and down as occasion
shall

shall require : and in the stopping observe , that when you set any finger down, let it not be just upon the Fret, but close to it, bearing it hard down with the end of your finger, let it rest there , playing the following Notes with your other fingers, until occasion require the moving it ; and be sure not to lift your fingers too high , but keep them in an even distance to the Frets, that so they may passe more readily from Fret to Fret,

Also in the Rule of true fingering, where you skip a Fret , there leave a finger. and when you have any Notes which are high Notes, that reach lower then the Frets, there the highest Note is alwayes stopt either with the third or fourth Finger, if with the Third, then the first and second fingers are ready to stop the two next Notes either Ascending or Descending from it : But if the highest Note be stopt with the fourth finger , then the Note under it is stopt either with the third or second Finger, according as it is either Flat or Sharp, if Sharp the third, if Flat the second. But whether the highest Note be stopt with the third or fourth finger the

the third below it must be stopt with the first finger, which is ever as a Guide to the two Notes above it. Lastly, when two Notes which follow one another, are stopt with the same finger removed, it is to prepare the other fingers to the aforementioned posture, or to remove them to some other place. This order of Fingering do direct the whole Finger-Board (in the stopping three Notes which follow upon any one string) with this proviso, where stops are wide the fourth or little finger is of more use, then lower down where the stops fall more close.

6. In the moving your Bow observe this Rule, when you see an even number of *Quavers* or *Semiquavers*, as 2, 4, 6, or 8, tyed together, you must begin with your Bow forward, though the Bow be drawn forward the Note before; but if the number be odd, as 3, 5, or 7, (which is by reason of a Prick Note or an odd Quaver Rest) then the first Note must be plaid with the Bow drawn backward. Lastly, in the practice of any Lesson play it slow at first, & by often practice it will bring your hand to a more swift motion.

For the several Graces on the Viol, as Shakes, Backfalls, and Double Relishes; there is an exact Table in the following Directions for the Violin, which serve also for the Bass Viol.

Short Lessons to begin on the
BASS-VIOL.

1 

2 
2 3 2 3 1 3 2 3 2 2 1 2

3 3 1 3 1 3 1 2 1 2 2 3 2

3 1 3 1 3 1 3 1 3 1 2

3 



4 
A Ground.

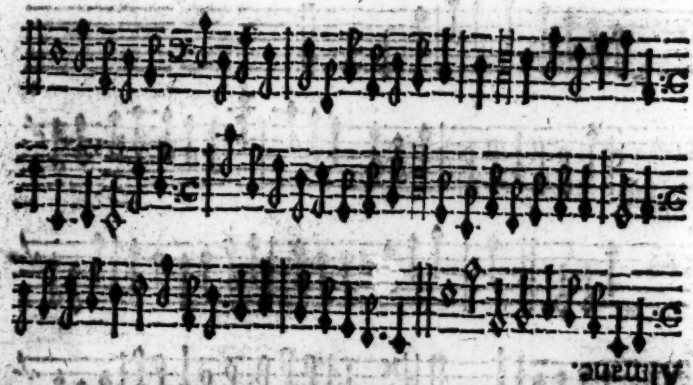

5 A Ground.



a. 2. Parts.

Treble.

Alph. Ferabasco



Alph. Ferabasco.

Basso.

a. 2. Parts.

Instructions for the Treble Violin.



TH E *Treble Violin* is a cheerful and sprightly Instrument, and much practised of late, some by *Book* and some *without*; which of these two is the best way, may easily be resolved: First, to learn to play by *rote* or *ear* without *Book*, is the way never to play more then what he can gain by *hearing* another *Play*, which may soon be forgot; But on the Contrary, he which learns and practises by *Book*, according to the Grounds of *Musick*, fails not, after he comes to be perfect in those *Rules*, which guide him to play more then ever he was taught or heard, and also to play his part in
Consorts

Consort; the which the other will never be capable of, unlesse he hath this *sure guide*,

These Rules of Musick are in a plain Method set down in the first six Chapters of this Book. The which being perfectly understood, viz. the Nature of the Scale or Gam-ut, which directs the places of all Notes, flat and sharp. By which are pricked all Lessons and Tunes on the five lines, the Distinguishing of the several parts by their Cliffs, as the Treble, Tenor, and Basse; Lastly, the Names of the Notes, their quantities, proportions, and Rests, according to the Rule of Keeping Time, &c.

The Violin is usually strung with four strings and tuned by Fifts, for the more plain and easie understanding thereof, and the stopping all Notes in their right places & Tune, it will be necessary that on the Neck or finger-board of your Violin, there be placed six frets, as is on a Viol. This, though it be not usual, yet it is the best and easiest way for a Beginner who has a bad Ear, for by it he has a certain rule to direct and guide him to stop all his Notes in exact Tune, which those that do learn without, seldome have at first so good an ear to stop all Notes in perfect Tune.

Therefore for the better understanding thereof, in this following Example is assigned

to

to those six *Frets* on the *finger board*, Six Letters of the Alphabet in their order; the First *Fret* is *B*. The Second *C*. The Third *D*. Fourth *E*. Fifth *F*. The Sixth *G*. *A*. is not assigned to any of the *Frets*, but is the String open.



In this Example you have the Names of the 4 Strings, & the Letters assigned to each *Fret*

The Scale of Musick on the Treble Violin expressed by Letters & Notes.

The fourth String or Basse.

The third or Great Mean.



The Second or Small Mean.

The First or Treble.



This Example doth direct the places of all the Notes, Flat and Sharp; each Note being placed under the Letters, according to their several Stops upon each string distinctly, beginning at the lowest Note on the Bass, or fourth string, and ascending up to the Highest on the Treble, according to the Scale of the Gam-ut; In which you may also observe, that the Lessons for the Violin by Letters are prick'd on four Lines according to the four several strings: But Lessons by Notes are prick'd upon Five Lines, as appear in that Example.

For the Tuning of your Violin it is by Fifths, which is five Notes distance betwixt each String; for, according to the Scale or Gam-ut, the Basse or Fourth String is called G sol re ut. (and is tuned an eight above Gam-ut on the Bass Viol) Third or Great Mean, is D la sol re. The Second or Small Mean is A la mi re. The First or Treble is E la: As in the following Example the First Note of each String is a, and is known by this signature * under each of those Notes.

But for a Beginner to Tune by Eights, will be easier then by Fifths, if his Violin be fretted, to begin which, he must wind up his first or Treble String as high as it will bear, and stop him in F, then Tune his second an Eight below

low it. Then *stop* the second in *F*, and *Tune* the third an *Eight* under it; then *stop* the third in *F*, and *Tune* the fourth an *Eight* below that, and so your Strings will be in perfect *Tune*.

Example of the Tuning.

By Eights.

By Fifths.



Another Example of the Tuning, as the five Notes Ascend on each of the four strings, beginning on the *Basse* or fourth string.



Rules to be observed by Practitioners on the Treble-Violin.

First, The *Violin* is usually plaid above-hand, the Neck thereof being held by the left hand; the lower part thereof is rested on the left breast, a little below the shoulder, and the *Bow* is held in the right hand, between the ends of the Thumb and the 3 first fingers, the Thumb being staid upon the *Hare* at the Nut, and the three fingers resting upon the Wood: Your *Bow* being thus fixed, you are first to draw an even stroke over each string severally, making each String yeild a clear and distinct Sound.

Secondly, for your posture of your left hand, place your Thumb on the back of the Neck, opposite to your forefinger, so will your fingers have the more liberty to move up and down in the several Stops.

Thirdly, For your true fingering observe these Directions, which will appear more easie to your understanding, if in your first practice you have your *Violin* fretted as is before mentioned, that where you skip a *fret* or *stop* there to leave a finger, for every *stop* is but half a Tone or Note, for from *b* to *c* is but half a Note, but from *b* to *d* is a whole Note, therefore the leaving of a finger

ger

ger is necessary to be in readinesse when half Notes happen, which is by *flats* and *sharps*.

Next, when you have any high Notes which reach lower then your usual Frets or Stops, there you are to shift your fingers; if there be but two Notes, then the first is stoppt with the third finger; but if there be three Notes that ascend, then the first is stoppt with the second finger, and the rest by the next fingers.

Fourthly, In the moving your Bow up and down observe this Rule, when you see an even number of *Quavers* or *Semiquavers*, as 2, 4, 6, or 8, tyed together, your Bow must move up or forwards, though it was up at the Note immediately before; but if you have an odd number, as 3, 4, or 7, (which happens very often by reason of a prickt Note or an odd *Quaver Rest*) there your Bow must draw down at the first Note.

Lastly, in your first practice of any Lesson play it slow at first, and by often practice you will bring your hand to a more swift motion.

As for the several *Graces* and *Flourishes* that are used, as *Shakes*, *back-falls*, and *double-Relishes*, this following Table will be some help to your practice; for there is first the Note plain, and after the *Grace* expressed by Notes at length.

107

*A Table of Graces proper
to the Viol or Violin.*

Smooth Graces.



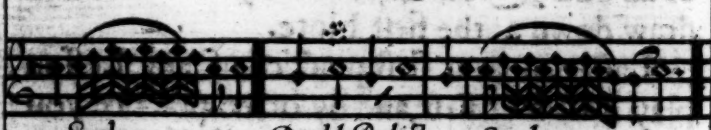
Shaked Graces.



A Backfall *Explan:* *A Close Shake* *Explan:* *A Shaked Beat*



Explan: *Elevation* *Explan:* *Cadent*

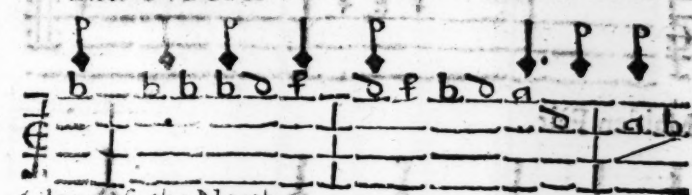


Explan: *Double Relish* *Explan:*

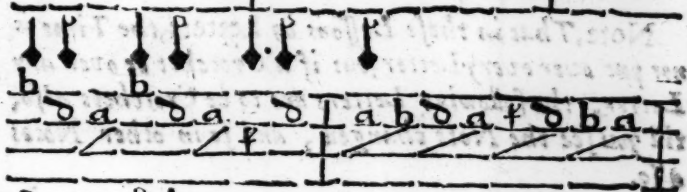
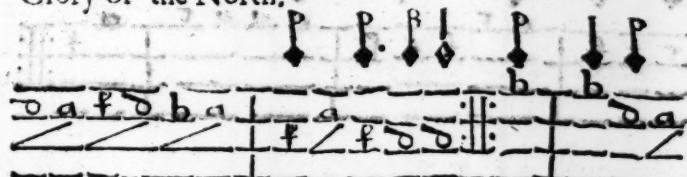



Explan:

*Tunes for the Treble Violin, by Letters
and Notes.*



Glory of the North.



*This Mark  is when
two Notes are to be plaid
with one stroke of the Bow.*





Maiden Fair.



Note, That in these Lessons by Letters, the Time is not put over every Letter, but if a Crotchet be over any Letter, the following Letters are to be Crotchets also, till you see the Note changed, and so in other Notes also.



Maiden Fair,

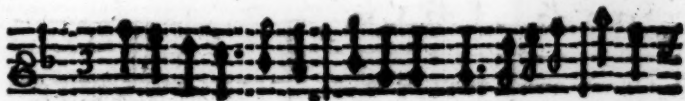
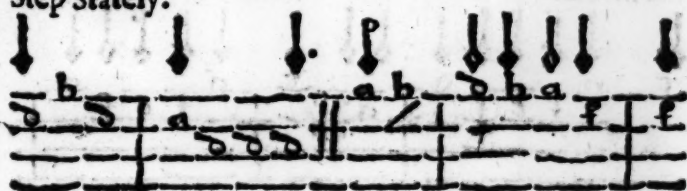


the Skill of Musick.

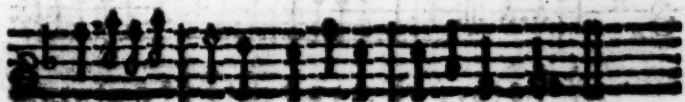
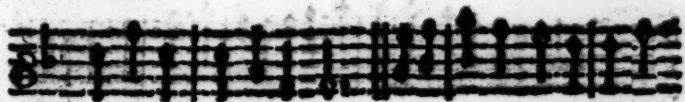
105



Step Stately.

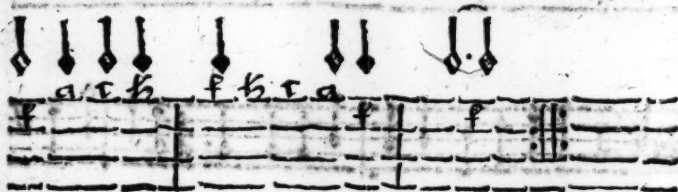
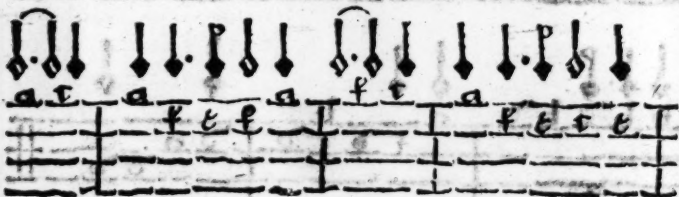
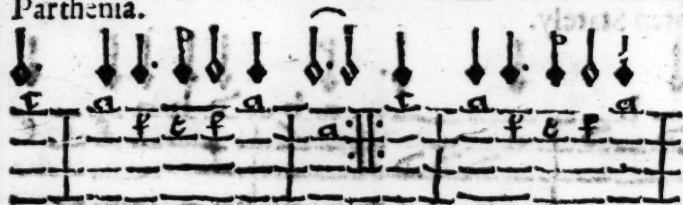


Step Statefully.





Parthenia.



Parthenia.



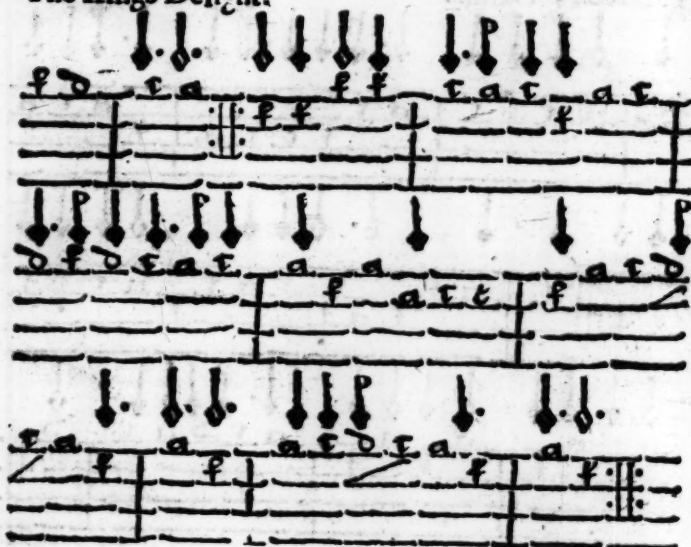
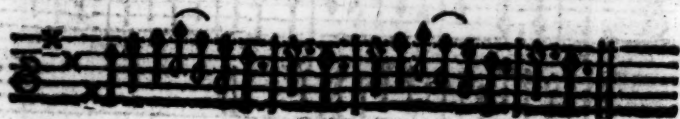


Freeman's Dance.



Freeman's Dance.



*The Kings Delight.**The Kings Delight.*



Saraband.



Saraband.



Saraband.

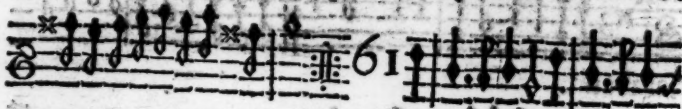
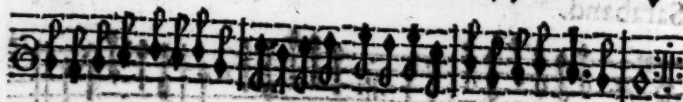


Saraband.





John Come, &c. (with Division.)





For Books of more Lessons for the
Violin see in the Catalogue at the
end of this Book.

Ingenious Practitioner,

Having thus (after the plainest method I could) set down several Rules and Directions for thy practice on the Treble Violin, by way of Fretting; Which way I have known used by some of the most eminent Teachers on this Instrument, as the most facile and easie, to initiate their Scholars: & also by the way of Picking down Lessons in Letters; yet do I not approve of this way of Playing by Letters, save only as a Guide to young Practitioners, to bring them the more readily to know all the Stops and Places of the Notes both Flat and Sharp, as is set down in the Table pag. 97. And having by this practice come to the perfect knowledge thereof, to lay the Letters aside, and keep them to their Practice by Notes only And therefore for thy Introduction to the Skill of this Musick, I have added some few Lessons both wayes, that after thou canst play them by Letters, thou mayst play the same again by Notes: And I doubt not but by a little help of a Master, and thine own Practice of these Rules, thou mayst in a short time become a good Proficient, which is the hearty desire of thy Well wisher,

J. P.

FINIS.

The Art of
DESCANT or COMPOSING
OF
MUSICK in PARTS.

By a most familiar and easie Rule:
In three several Treatises.

- I. *Of making four parts in Counterpoint.*
 - II. *A necessary Discourse of the several Keyes,
and their proper Closes.*
 - III. *The allowed passages of all Concords, perfect
and imperfect.*
-

By Dr. *THO. CAMPION.*

The last Edition with Annotations thereon, by
Mr. *CHRISTOPHER SIMPSON.*



London, Printed by *W. G.* for *J. Playford.* 1664.

There are Nine Concords of Musick, as followeth,

A Unison, Third, Fifth, Sixth, Eighth, Tenth, Twelfth, Thirteenth, and Fifteenth: whereof five are called perfect, and four unperfect.

The five perfect, are Unison, Fifth, Eighth, Twelfth and Fifteenth: Of these you may not take two of one sort together, neither rising nor falling, as two Fifths or two Eights.

The other four, called unperfect, you may take two or three together of one sort, rising or falling, which are, a Third, Sixth, Tenth, and Thirteenth.


These Nine Concords are comprehended in four, viz.

<i>Unison,</i>	{	<i>are accounted as one, for every Eighth is the same.</i>
<i>Eighth,</i>		
<i>Fifteenth,</i>		
<i>Third,</i>	{	<i>likewise.</i>
<i>Tenth,</i>		
<i>Fifth,</i>	{	<i>likewise.</i>
<i>Twelfth,</i>		
<i>Sixth,</i>	{	<i>in like sort.</i>
<i>Thirteenth,</i>		

So that in effect there are but four Concords.

The Discords are, a Second, Fourth, and Seventh, with their Eights; which being sometime mixt with Concords, make best Musick, being orderly taken.

Of Counterpoint.

 **T**HE Parts of Musick are in all but Four, howsoever some skilful Musicians have composed Songs of twenty, thirty, and forty parts: for be the parts never so many, they are but one of these four in nature. The names of those four parts are these: The *Bass*, which is the lowest part and foundation of the whole Song: The *Tenor*, placed next above the *Bass*; Next above the *Tenor* the *Mean*, or *Counter Tenor*; and in the highest place, the *Treble*. These four parts by the Learned are said to resemble the four Elements: The *Bass* expresseth the true nature of the Earth, who being the gravest and lowest of all the Elements, is as a foundation to the rest. The *Tenor* is likened to the Water, the *Mean* to the Ayre, and the *Treble* to the Fire. Moreover, by how much the Water is more light than the Earth, by so much the Air is lighter than the Water, and

Fire then Ayre: They have also in their native property every one place above the other; the lighter uppermost, the weightiest in the bottome. Having now demonstrated that there are in all but four parts, and that the *Bass* is the foundation of the other three, I assume that the true sight and judgement of the upper three must proceed from the lowest, which is the *Bass*; and also I conclude that every part in nature doth affect his proper and natural place, as the Elements do.

* Counterpoint, in Latin *Contra punctum*, was the old manner of composing parts together, by setting Points or Pricks one against another (as Minims and Semibreves are set in this following Treatise,) the measure of which Points or Pricks were sung according to the quantity of the Words or Syllables to which they were applied. (For these Figures $\square \square \diamond$ were not as yet invented.) And, because in Plain-song Musick we set Note against Note, as they did point against point, thence it is that this kind of Musick doth still retain the name of Counterpoint.

True it is, that the ancient Musicians, who intended their Musick only for the Church, took their sight from the *Tenor*, which was rather done out of necessity than any respect to the true nature of Musick, for it was usual with them to have a *Tenor* as a Theam, to which they were compelled to adapt their other parts: but I will plainly convince by
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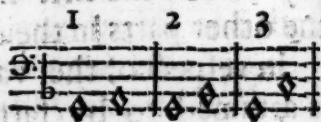
demonstration, that (contrary to some opinions) the *Bass* contains in it both the *Ayre* and true judgement of the *Key*, expressing how any man at the first sight may view in it all the other parts in their original essence.

In respect of the variety in Musick which is attained to by farther proceeding in the Art, as when Notes are shifted out of their native places, the *Bass* above the *Tenor*, or the *Tenor* above the *Mean*, and the *Mean* above the *Treble*, this kind of *Counterpoint*, which I promise, may appear simple and only fit for young beginners, (as indeed chiefly it is) yet the right speculation may give much satisfaction, even to the most skilful, laying open unto them, how manifest and certain are the first grounds of *Counterpoint*.

First, it is in this case requisite that a formal *Bass*, or at least part thereof be framed, the Notes rising and falling according to the nature of that part, not so much by degrees, as by leaps of a third, fourth, or fifth, or eighth, a sixth being seldome, a seventh never used, and neither of both without the discretion of a skilful Composer. Next we must consider whether the *Bass* doth rise or fall, for in that consists the mysterie: That
rising

rising or that falling doth never exceed a fourth, (a) for a fourth above, is the same that a fifth is underneath, and a fourth underneath is as a fifth above; for Example, if a *Bass* should rise thus:

(a) If the *Bass* do rise more then a fourth, it must be called falling: and likewise, if it fall any distance more then a fourth, that falling must be called rising.



The first rising is said to be by degrees, because there is no Note between the two Notes, the second rising is by leaps, for G skips over A to B. and so leaps into a third, the third example also leaps two Notes into a fourth. Now for this fourth, if the *Bass* had descended from G. above to C. underneath, that descending fifth in sight and use had been all one with the fourth, as here you may discern, for they both begin and end in the same Keys: thus,

(b) If your *Bass* should fall a seventh, it is but the same as if it did rise a second, or a sixth falling is but the same of a third rising: and so on the contrary, if the *Bass* do rise a seventh or sixth, it is the same as though it did fall a second or third.



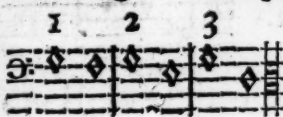
This rule likewise holds, if the Notes descend a second, (b) third, or fourth; for the fifth

fifth

Of Counterpoint.

5

fifth ascending is all one with the fourth descending. Example of the first Notes.



The third two Notes which make the distance of a fourth, are all one with this fifth following.

But let us make our approach yet nearer : if the *Base* shall ascend either a second, third, or fourth,



that part which stands in the third or tenth above the *Base*, shall fall into an eighth, that which is a fifth shall passe into a third, and that which is an eighth shall remove into a fifth.

But that all this may appear more plain and easie, I have drawn it all into these 6 figures.

8	3	5
3	5	8

Though you find here onely mentioned and figured a third, fifth, and eighth, yet not onely these single *Concords* are meant, but by them also their (*a*) *Compounds*, as a tenth, a twelfth, a fifteenth, and so upwards; and also the unison as well as the eighth.

(*a*) By their *Compounds* is meant their *Octaves*, as a third and its eights, a fifth and its eights, &c.

This being granted, I will give you Example of those figures prefixed : When the

I 4

Base

Bass riseth, beginning from the lowest figure and rising to the upper, as if the *Bass* should rise a second, in this manner.



Then if you will begin with your third you must set your *Note* in *A la mi re*, which is a third to *F fa ut*, and so look upward, and that cord which you see next above it use and that is an eight in *G sol re ut*.

After that, if you will take a fifth to the first *Note*, you must look upward and take the third you find there for the second *Note*. Lastly, if you take an eighth for the first *Note*, you must take for the second *Note* the cord above it, which is the fifth.

Example of all the three parts added to the Bass.

	8 5		8 5	8 5
<i>Treble.</i>		What parts		
	5 3	arise out of	5 3	5 3
<i>Mean.</i>		the rising of		
	3 8	the second;	3 8	3 8
<i>Tenor.</i>		the same an-		
	3 8	swer in the	3 8	3 8
		rising of the		
	3 & 4	thus:	3 & 4	3 & 4
<i>Bass.</i>				
		This riseth	This riseth	
		a third.	a fourth.	

Of Counterpoint.

7

Albeit any man by the rising of parts, might of himself conceive the same reason in the falling of them, yet that nothing may be thought obscure, I will also illustrate the descending *Notes* by example.

If the *Bass* descends or falls, a second, third, or fourth, or riseth a fifth (which is all one as if it had fallen a fourth, as hath been shewed before) then look upon the six figures, where in the first place you shall find the eighth which descends into the third, in the second place the third descending into the fifth, and in the third and last place the fifth which hath under it an eighth.

	8 3 8 3 8 3	
Treble.		Thus much for the rising and falling of the <i>Bass</i> in several: Now I will give you a brief example of both of them mixed together in the plainest fashion, let this strain serve for the <i>Bass</i> ,
	5 8 5 8 5 8	
Mean.		
	3 5 3 5 3 5	
Tenor.		
Bass.		

Exam.

Example.

The two Notes fall a second, the second and third Notes fall a fifth, which you must call rising a fourth, the third and fourth Notes fall a fifth, which you must name the fourth falling, the fourth and fifth Notes rise a second, the fifth and sixth Notes rise a third, the sixth and seventh Notes also fall a third, the seventh and eighth rise a second, the eighth and ninth Notes rise a fourth, the tenth and eleventh Notes fall a fifth, which you must reckon rising a fourth.

Being thus prepared; you may chuse whether you will begin with an eighth, or fifth, or a third; for as soon as you have taken any one of them, all the other Notes necessarily without respect of the rest of the parts, and every one orderly without mixing, keeps his proper place above the other, as you may easily discern in the following Example.

Exam-

Of Counterpoint.

9

Example.

8 3 8 3 8 3 5 3 8 3 8

Treble.

5 8 5 8 5 8 3 8 5 8 5

Mean.

3 5 3 5 3 5 8 5 3 5 3

Tenor.

Bass.

Let us examine only one of the parts, and let that be the *Tenor*, because it stands next to the *Bass*. The first Note in *B.* is a third to the *Bass*, which descends to the second Note of the *Bass*: Now look among the six figures, and when you have found the third in the upper place, you shall find under it a fifth, then take that fifth which is *C.* next from *F.* to *B.* below, is a fifth descending, for which say ascending, and so you shall look for the fifth in the lowest row of the figures, above which stands a third, which is

is to be taken ; that third stands in *D*. then from *B*. to *F*. the *Bass* rises a fifth, but you must say falling ; because a fifth rising and a fourth falling is all one, as hath been often declared before ; now a third when the *Bass* falls requires a fifth to follow it : (*d*) But what needs further demonstration, when as he that knows his cords, cannot but conceive the necessity of consequence in all these, with help of those six figures.

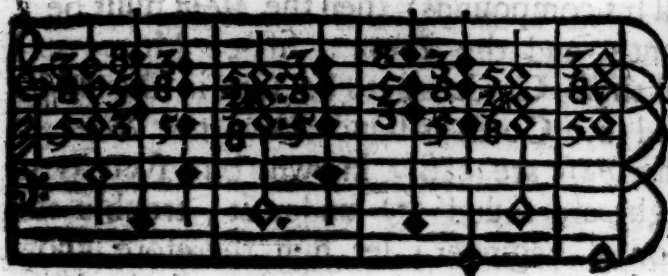
(*d*) When you have made a formal *Bass* , and would joyn other three parts to it, set the first Note of your *Tenor* either a third, fifth, or eighth above your *Bass*, (which of them you please) which done, place your *Mean* in the next Cord you find above your *Tenor*, and your *Treble* in the next Cord above your *Mean*, then follow the Rule of your figures, according to the rising or falling of your *Bass*, and the other Notes will follow in their due order.

But let them that have not proceeded so far, take this Note with them concerning the placing of the parts ; if the upper part or *Treble* be an eighth, the *Mean* must take the next Cord under it, which is a fifth, and the *Tenor* the next Cord under that, which is a 3d. But if the *Treble* be a third, then the *Mean* must take the eighth, and the *Tenor* the fifth. Again, if the uppermost part stands in the fifth or twelfth, (for in respect of the Learners ear, in the simple Concord I conclude all

all his compounds) then the *Mean* must be a tenth, and the *Tenor* a fifth. Moreover, all these *Cords* are to be seen in the *Bass*, and such *Cords* as stand above the *Notes* of the *Bass* are easily known, but such as in sight are found (e) under it, trouble the young beginner; let him therefore know that a third under the *Bass*, is a sixth above it, and if it be a greater third, it yeilds a lesser six above; if the lesser third, the greater sixth. A fourth underneath the *Bass* is a fifth above, and a fifth under the *Bass* is a fourth above it. A sixth beneath the *Bass* is a third above, and if it be the lesser sixth, then is the third above the greater third, and if the greater sixth underneath, then is it the lesser third above; and thus far have I digressed for the Scholars sake.

(e) If this Discourse of *Cords* under the *Bass* do trouble the young beginner, let him think no more upon them (for it is not intended that he should place any *Notes* below the *Bass*) but let him look for his *Cords*, reckoning always from his *Bass* upward; which that he may more easily perform, let him draw eleven lines (which is the whole compass of the Scale) and set the three used *Cliffs* in their proper places; this done, he may prick his *Bass* in the lowest five lines, and then set the other three parts in their orderly distances above the *Bass*, Note against Note, as you see in this Example.

These



Which being prick'd in severall parts, appeareth thus :

3 8 3 5 3 8 3 5 3

Treble.

8 5 8 3 8 5 8 3 8

Mean.

5 3 5 8 5 3 5 8 5

Tenor.

5 3 5 8 5 3 5 8 5

Basse.

I have propos'd the former Example of the eleven lines, to lead the young beginner to a true knowledge of the Scale, without which nothing can be effected; but having once got that knowledge, let him then compose his Musick in severall parts, as he seeth in his second Example.

Here I think it not amiss to advertise the young Beginner, that so often as the Bass doth fall a fifth, or rise a fourth (which is all one, as hath been said) that part which is a third to the

Bass

Of Counterpoint.

13

Bass in the antecedent Note, that third I say must always be the sharp or greater third, as was apparent in the last example of four parts, in the first Notes of the second Bar in the Mean Part, and likewise in the last Note but one of the same part, in both which places there is a \sharp set to make it the greater third. The same is to be observ'd in what part soever this third shall happen.

If I should discover no more then this already deciphered of *Counterpoint*, wherein the native order of four parts with use of the Concords, is demonstratively expressed, might I be my own Judge, I had effected more in *Counterpoint*, then any man before me hath ever attempted, but I will yet proceed a little further. And that you may perceive how cunning and how certain nature is in all her operations, know that what Cords have held good in this ascending and descending of the *Bass*, answer in the contrary by the very same rule, though not so formally as the other, yet so, that much use is, and may be made of this sort of *Counterpoint*. To keep the figures in your memory, I will here place them again, and after them plain Examples.

8	3	5
3	5	8

In



In these last examples you may see what variety Nature offers of her self; for if in the first Rule the Notes follow not in expected formality, this second way being quite contrary to the other, affords us sufficient supply: the first and last two Notes arising and falling by degrees, are not so formal as the rest yet thus they may be mollified, by breaking two of the first Notes.



How both the wayes may be mix'd together you may perceive by this example; wherein the black Notes distinguish the second way from the first.

Of Counterpoint.

15



In this example the fifth and sixth notes of the three upper Parts are after the second way, for from the fourth Note of the *Bass* which is in from *G.* and goeth to *B.* is a 3. rising, so that according to the

first Rule, the eighth shall passe into the fifth, the fifth into a third, the third into an eighth. But here contrarywise the eighth goes into a third, the fifth in an eighth, and the third into a fifth; and by these Notes you may censure the rest of that kind. (f)


(f) When your *Bass* standeth still (that is to say, hath two or more Notes together in one and the same place) you may chuse whether you will make your parts do so too, or change them, as you see our *Author* hath done in the second Note of this present example. If you change them, you may do it either by the Rule of descending or ascending, which you please, so you do but observe formality.

Though I may now seem to have finished all that belongs to this sort of *Counterpoint*, yet there remains one scruple, that is, how the sixth may take place here, which I will also

K

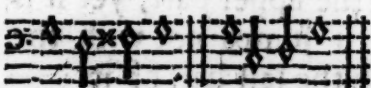
also declare. Know that whensoever a sixth is requisite, as in *B.* or in *E.* or *A.* the Key being in *Gamm.*, you may take the sixth instead of the fifth, and use the same Cord following which you would have taken if the former Cord had been a fifth. Example.

6 3

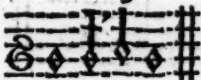


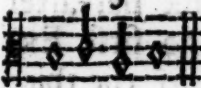
The sixth in both places (the *Bass* rising) passes into a 3. as it should have done if the sixth had been a fifth. Moreover, if the *Bass* shall use a sharp, as in *F.* sharp; then must we take the sixth of necessity, but the eighth to the *Bass* may not be used; so that exception is to be taken against our rule of *Counterpoint*: To which I answer thus: first, such *Bases* are not (g) true *Bases*, for where a sixth is to be taken either in *F.* sharp, or in *E.* sharp, or in *B.* or in *A.* the true *Base* is a third lower, *F.* sharp in *D.* *E.* in *C.* *B.* in *G.* *A.* in *F.* as for Example.

(g) He doth not mean, that such Basses are bad, false, or defective, but that they have (perhaps for elegancy or variety) assumed the nature of some part for a Note or two, and so want the full latitude of a Bass in those Notes.

 In the first Bass two fixes are to be taken, by reason of the imperfection of the Bass wanting due latitude, the one in E. the other in F. sharp, but in the 2. Bass the fixes are removed away, and the Musick is fuller.

Nevertheless, if any be pleased to use the Bass sharp; then in stead of the eighth to the Bass, he may take the third to the Bass, in this manner.

3  Here the Treble in the third Note, when it should have past in the sharp eighth in F. takes for it a third to the Bass in A. which causeth the Bass and Treble to rise two thirds, whereof we will speak hereafter.

3  Note also that when the Bass stands in E. flat, and the part that is an eighth to it must pass into a sharp, or greater third, that this passage from the flat to the sharp would be unformal; and there-

fore it may be thus with small alteration avoided, by removing the latter part of the Note into the third above; which though it meets in Unison with the upper part, yet it is right good, because it jumps not with the whole, but onely with the last half of it.

Example.

The musical score consists of four staves, each with a label to its left: *Treble.*, *Mean.*, *Tenor.*, and *Basse.*. Above the first measure of the *Treble.* staff is the number '1', and above the second measure is the number '2'. Above the first measure of the *Mean.* staff is the number '8', and above the second measure is the number '3'. The notes are diamond-shaped with stems, and the staves have a single line each. The *Treble.* staff has a clef-like symbol at the beginning. The *Mean.* staff has a clef-like symbol at the beginning. The *Tenor.* staff has a clef-like symbol at the beginning. The *Basse.* staff has a clef-like symbol at the beginning.

For the second Example look hereafter in the rule of thirds, but for the first Example here: if in the *Mean* part the third Note that is divided, had stood till a *Minum* (as by rule it should) and so had past in *F.* sharp, as it must of force be made sharp at a close, it had been then passing unformal.

But

Of Counterpoint.

19

But if the same *Bass* had been set in the sharp Key, the rest of the parts would have fallen out formal of themselves without any help, as thus :

Treble.  When the *Basse*

Mean.  shall stand still in

Tenor.  one Key, as above

Bass.  it doth in the third

Moreover, it is to be observed that in composing of the *Basse*, you may break it at your pleasure, without altering any of the other parts : as for example.

Treble 

Mean. 

Tenor. 

Bass plain. 

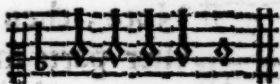
Bass divided. 

One other observation more I will handle, that doth arise out of this Example, which according to the first Rule may hold thus:

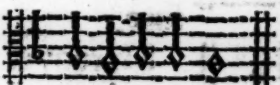
Treble.



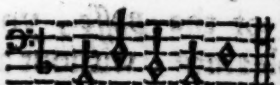
Mean.



Tenor.

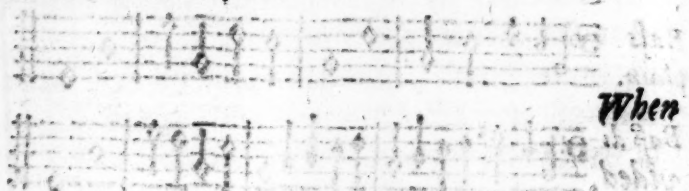


Bass.



Herein are two errors, first in the second Notes of the *Bass* and *Treble*, where the third to the *Bass* ought to have been sharp; secondly, in the second and third Notes of the same parts, where the third being a lesser third, holds while the *Bass* falls into a fifth, which is unellegant, (*h*) but if the upper third had been the greater third, the fifth had fitly follow'd, as you may see in the third and fourth Notes of the *Tenor* and the *Bass*.

(*h*) But that scruple may be taken away by making the second Note of the *Treble* sharp, and in stead of a fifth by removing the third Note into a sixth.



When

When any informality doth occur, the Scholar need not tie himself to the first Rules of the Bass rising or falling, but may take such Cords as his Genius shall prompt him to (having a care that he take not two eights or fifts together) rising or falling betwixt any two parts whatsoever: 'Tis true, our Author did invent this Rule of the figures, as the easiest way to lead the young Beginner to this kind of Composition, in which he hath done more than any that I have ever seen upon this subject; but this he did to show the smoothest way, and not to tie his Scholar to keep strictly that way when a block or stone should happen to lie in it, but that he may in such a case step out of this way for a Note or two, and then return again into it.

Example.

--

Treble and the *Bass*, may stand with our Rule, For sixes are not in this case to be mentioned, being distances so large that they can produce no formality: Besides, the sixth is of it self very imperfect, being compounded of a third, which is an imperfect Concord; and of a fourth, which is a Discord: and this the cause is, that the sixes produce so many fourths in the inner parts. As for the third, it being the least distance of any Concord, is therefore easily to be reduced into good order. For if the *Basse* and *Treble* do rise together in thirds, then the first Note of the *Treble* is regular with the other part, but the second of it is irregular; For by rule in stead of the rising third, it should fall into the eighth. In like sort, if the *Bass* and *Treble* do fall two thirds, the first Note of the *Treble* is irregular, and is to be brought into rule by being put into the eighth, but the second Note is of it self regular. Yet whether those thirds be reduced into eights or no, you shall by supposition thereof find out the other parts, which never vary from the rule but in the sharp *Bass*. But let me explain my self by Example.

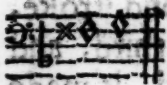
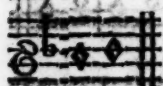
The



The first two Notes of the *Treble* are both thirds to the *Bass*, but in the second stroke, the first Note of the *Treble* is a third, and the second which was before a third, is made an eight, onely to shew how you may find out the right parts which are to be used when you take two thirds between the *Treble* and the *Bass* : For according to the former rule, if the *Bass* descends, the third then in the *Treble* is to passe into the eight, and the *Mean* must first take an eight, then a fift; and the *Tenor* a fift, then a third, and these are also the right and proper parts, if you return the eight of the *Treble* into a third again, as may appear in the first example of the *Bass* falling, and consequently in all the rest.

But

But let us proceed yet further, and suppose that the *Bass* shall use a sharp, what is then to be done? as if thus:

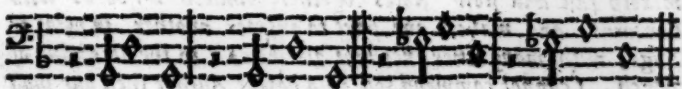
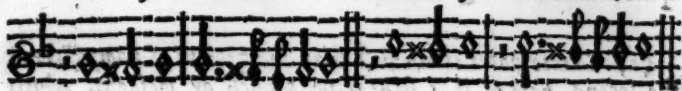


If you call to mind the rule delivered concerning the sharp *Bass*, you shall here by help thereof see the right parts, though you cannot bring them under the Rule: for if the first Note of the *Bass* had been flat, the *Mean* part should have taken that, and so have descended to the fifth; but being sharp, you take for it (according to the former observation) the third to the *Bass*, and so rise up into the fifth. The *Tenor* that should take a fifth, and so fall by degrees into a third, is here forced by reason of the sharp *Bass*, for a fifth to take a sixth, and so leap downward into the thirds. And so much for the thirds.

Lastly, in favour of young beginners let me also add this, that the *Bass* intends a close as often as it riseth a fifth, third, or second, and then immediately either falls a fifth, or riseth a fourth. In like manner, if the *Bass* falls a fourth or second, and after falls a fifth,

first, the *Bass* infinuates a close, and in all these cases the part must hold, that in holding can use the fourth or eleventh, and so pass either in the third or tenth.

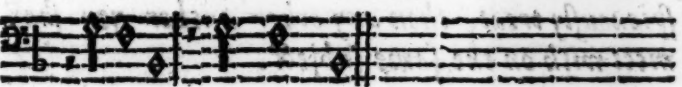
Thus, or thus. Thus, or thus.



Thus, or thus. Thus, or thus.



Thus, or thus.



In the Examples before set down, I left out the Closes, of purpose that the Cords might the better appear in their proper places, but this short admonition will direct any young

young beginner to help that want at his pleasure. And thus I end my Treatise of (i) *Counterpoint* both brief and certain, such as will open an easie way to them that (without help of a skilfull Teacher) endeavour to acquire the first grounds of this Art.

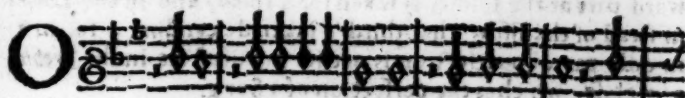
(i) *Counterpoint* is the first part and ground of Composition; the second part of it is figurative Musick or Descant, which mixeth fast and slow Notes together, bindeth Discords with Concords, and maketh one part to answer another in point or Fuge, with many other excellent varieties: to the attaining of which, I cannot commend you to a better Author then our most excellent Country-man, Mr. Morley, in the second and third part of his Introduction to Musick. If you desire to see what Foreign Authors do write on this Subject, you may (if you understand Latine) peruse the Works of Achanasius Kirkerus and Matlenus, two excellent late Authors.

But first peruse the two little Treatises following in this present Book; the one of the Tones of Musick; the other of passages of Concords; in both which our Author (according to his accustomed Method) doth more briefly and more perspicuously treat, then any other Author you shall meet with on the same subject.

Of Counterpoint

27

A short Hymn, Composed after this form of Counterpoint, to shew how well it will become any Divine or grave Subject.



Lord have mercy upon me, O hear my prayers both



Lord have mercy upon me, O hear my prayers both



Lord have mercy upon me, O hear my prayers both



Lord have mercy upon me, O hear my prayers both



day and night, with tears pour'd forth to thee.



day and night, with tears pour'd forth to thee.

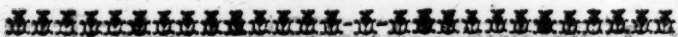


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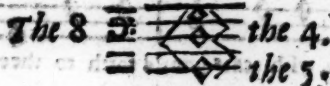
In this Ayr the last Note only is for sweetnesse sake, altered from the Rule, in the last Note of the Treble, where the eight being a perfect Concord, and better besiting an outward part at the Close, is taken for a third, and in the Tenor in stead of the fifth, that third is taken descending; for in a middle part, imperfection is not so manifest as in the Treble at a close, which is the perfection of a Song.



Second Part. Of Tones of Musick.

 All things that belong to the making up of a Musician, the most necessary and useful for him is the true knowledge of the Key or Mood, or Tone, for all signifie the same thing, with the closes belonging unto it, for there is no Tune that can have any grace or sweetnesse, unlesse it be bounded within a proper Key; without running into strange Keys, which have no affinity with the aire of the Song. I have therefore thought good in an easie and brief discourse to endeavour to expresse that which many in large and obscure volumes have made feaful to the idle Reader.

The first thing herein to be considered is the eight which is equally divided into a fourth, and a fift, as thus:

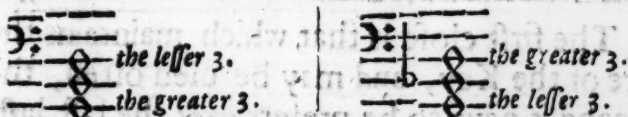


Here


Here you see the fourth in the upper place and the fifth in the lower place, which is called *Modus Anthemicus*: but contrary thus:



This is called *Modus Plagalis*, but howsoever the fourth in the eight is placed, we must have our eye on the fifth, for that only discovers the Key, and all the closes pertaining properly thereunto: This fifth is also divided into two thirds, sometimes the lesser third hath the upper place, and the greater third supports it below, sometimes the greater third is higher, and the lesser third rests in the lowest place, as for Example:



The lowest Note of this fifth bears the name of the Key, as if the eighth be from G. to G. the fifth from G. beneath to D. above, G. being the lowest Note of the fifth, shews that G. is the Key, and if one should demand in what Key your Song is set, you must answer in *Gam-ut*, or *G sol-re ut*, that is, in G.

If the compass of your Song should fall out thus:  respect

respect not the fourth below, but look to your fifth above, and the lowest Note of that fifth assume for your Key, which is *C*. then divide that fifth into his $\frac{2}{3}$ thirds, and so you shall find out all the closes that belong to that Key.

The main and fundamental close is in the Key it self, the second is in the upper Note of this fifth, the third is in the upper Note of the lowest third, if it be the lesser third; as for example, if the Key be in *G*. with *B*. flat, you may close in these three places.



The first close is that which maintains the aire of the Key, and may be used often, the second is next to be preferr'd, & the last, last.

But if the Key should be in *G*. with *B*. sharp, then the last close being to be made in the greater or sharp third, is unproper, and therefore for variety sometime the next Key above is joyned with it, which is *A*. and sometimes the fourth Key, which is *C*. But these changes of Keys, must be done with judgement, yet have I aptly closed in the upper Note of the lowest third of the Key, the
Key

Of Counterpoint.

31

Key being in *F.* and the upper Note of the third standing in *A.* as you may perceive in this Ayre.



In this Aire the first close is in the upper Note of the fifth, which from *F.* is *C.* the second close is in the upper Note of the great third, which from *F.* is *A.*

But the last and final close is in the Key it self, which is *F.* as it must ever be, wherefore your Key shall stand, either in *G.* or *C.* or *F.* or elsewhere, the same rule of the fifth is perpetual, being divided into thirds, which

L

can

can be but two ways, that is, either when the upper third is lesse by half a Note then the lower, or when the lower third contains the half Note which is *Mi Fa*, or *La Fa*.

If the lower third contains the half Note, it hath it either above as *La Mi Fa*: *La Me* being the whole Note, and *Mi Fa* but half so much, that is the half Note; or else when the half Note is underneath, as *Mi Fa Sol*: *Mi Fa*. is the half Note, and *Fa Sol* is the whole Note; but whether the half Note be uppermost or lowermost, if the lowest third of the fifth be the lesser third, that Key yeilds familiarly three closes; example of the half Note, standing in the upper place was shewed before, now I will set down the other.



But for the other Keys that divide the fifth, so that it hath the lesse third above, and the greater underneath, they can challenge but two proper closes, one in the lowest Note of the fifth, which is the fundamental Key, and the other in the uppermost Note of the same, wherein also you may close at pleasure.

sure. True it is, that the Key next above hath a great affinity with the right Key, and may therefore; as I said before, be used, as also the fourth Key above the final Key.

Examples of both in two beginnings of Songs.



In the first example *A.* is mixt with *G.* and in the second *C.* is joyned with *G.* as you may understand by the second closes of both.

To make the Key known is most necessary in the beginning of a Song, and it is best express'd by the often using of his proper first, and fourth, and thirds; rising or falling.

There is a Tune ordinarily used, or rather abused, in our Churches, which is begun in one Key and ended in another, quite contrary to Nature; which error crept in first
L 2 through

through the ignorance of some Parish clerks, who better understood how to use the Keys of their Church-doors, than the Keys of Musick; at which I do not much marvel, but that the same should passe in the Book of Psalms set fourth in four parts, and authorized by so many Musicians, makes me much amazed: This is the Tune.



If one should request me to make a *Bass* to the first half of this *Aire*, I am perswaded that I ought to make it in this manner:



Now if this be the right *Bass* (as without doubt it is) what a strange unaireable change must the Key then make from *F*, with the first third sharp, to *G*, with a flat.

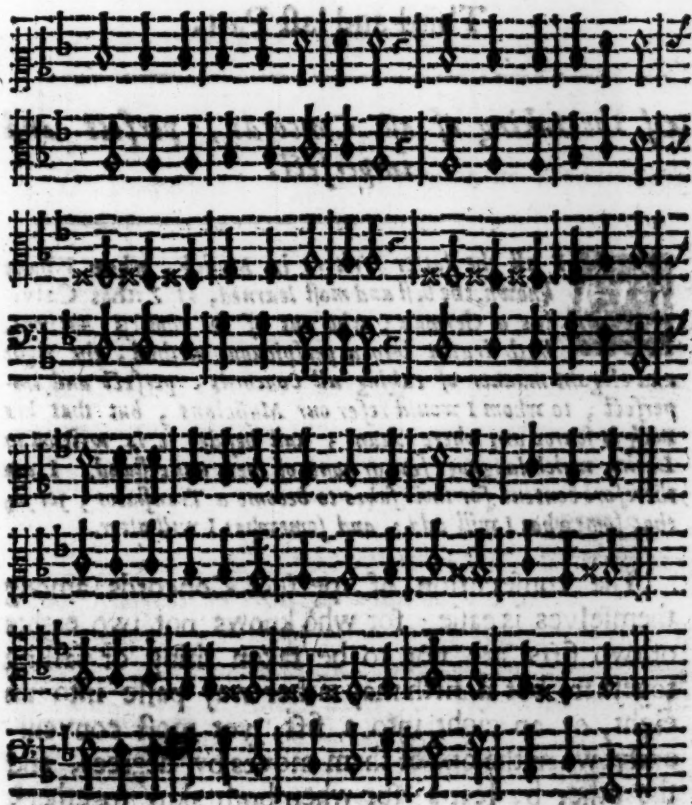
But they have found a shift for it, and begin the Tune upon the upper Note of the first, making the third to it flat, which is as absurd as the other: For first they are in rising from a flat third into the unison, or eighth, which is condemned by the best Musicians; next,

through

I

the

the third to the fifth, is the third which makes the cadence of the Key, and therefore affects to be sharp by nature, as indeed the Author of the Aire at the first intended it should be. I will therefore so set it down in four parts, according to the former Rule of Counterpoint.



¶ This was the Authors meaning, and thus it is lawful to begin a Song in the fifth, so that you maintain the Aire of the Song, joining to it the proper parts; but for such dissonant and extravagant errors as I have justly reprehended, I heartily wish they should be remedied, especially in divine Service, which is devoted to the great Author of all harmony. And briefly thus for the Tones.



Third and last Part.

Of the taking of all Concords, perfect and imperfect.

IF all the latter Writers in Musick, whom I have known, the best and most learned, is Zacharias Calvinus a German; who out of the choicest Authors, hath drawn into a perspicuous method, the right and elegant manner of taking all Concords, perfect and imperfect; to whom I would refer our Musicians, but that his Book is scarce any where extant, and besides it is written in Latin, which language few or none of them understand. I am therefore content for their sakes to become a Translator; yet so, that somewhat I will add; and somewhat I will alter.

The consecution of perfect Concords among themselves is easie; for who knows not two eights or two fifths are not to be taken rising or falling together, but a fifth may either way passe into an eight, or an eight into a fifth, yet most conveniently when the one of them moves by degrees, and the other by leaps; for when both skip together, the

the passage is lesse pleasant : the ways by degrees ar
thete.

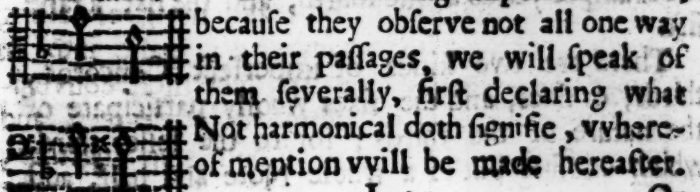


The fourth way is onely excepted against, where
the fift riseth into the eight, and in few parts it cannot
well be admitted, but in Songs of many voices it is
ostentimes necessary.

The passage also of perfect Concords into imper-
fect, either rising or falling, by degrees or leaps, is easi-
and so an unison may passe into a lesser third, or a
greater third ; also into the lesser sixth, but seldome
into the greater sixth. A fift passeth into the greater
sixt, and into the lesser sixt ; as also into the greater
or lesser third ; and so you must judge of their eights,
for *de octavis idem est iudicium* : and therefore when
you read an unison, or a fift, or a third, or a sixt, know
that by the simple Concords the Compounds are also
meant.

Note here that it is not good to fall with the *Bass*,
being sharp in *F.* from an eight unto a sixt.

As thus : But concerning imperfect Cords,



because they observe not all one way
in their passages, we will speak of
them severally, first declaring what
Not harmonical doth signifie, vwhere-
of mention vvill be made hereafter.

Or thus.



Relation or reference, or respect no harmonical is *Mi* against *Fa* in a crosse form, and it is in four Notes; when the one being considered crosse with the other, doth produce in the Musick a strange discord; Example will yeild it more plain.



The first Note of the upper parts in *Elami* sharp, which being considered, or referred to the second Note of the lower part, which is *Elami*, made flat by the chromatick flat signe, begets a false second, which is a harsh discord; and though these Notes sound not both together, yet in few parts they leave an offence in the ear. The second example is the same descending, the third is from *Elami* sharp in the first Note of the lower part to the second Note in the upper part, it being flat by reason of the flat sign, and so between them they mix in the Musick a false fifth; the same doth the fourth example, but the fifth example yeilds a false fourth, and the sixth a false sixth.

There are two kinds of imperfect Concords, thirds, or sixes, and the sixes wholly participate of the nature of the thirds; for to the lesser third, which consists but of a whole Note and half, add

a fourth; and you have the lesser fixt; in like manner to the greater third that consists of two whole Notes, add a fourth, and it makes up the greater fixt; so that all the difference is still in the half Note, according to that only saying, *Mi and Fa sunt tota Musica.* Of these four we will now discourse, proceeding in order from the lesse to the greater.

Of the lesser or imperfect third.

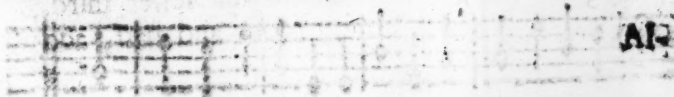
The lesser third passeth into an unison, first by degrees, when both parts meet, then by leaps ascending or descending when one of the parts stand still, but when both the parts leap or fall together, the passage is not allowed.



The lesser 3. into the unison. The passages not allowed.



Secondly, the lesser third passeth into a fixt, first in degrees, when they are separated by contrary motions; then by leaps, when the lower part riseth by degrees, and the upper part descends by degrees, and thus the lesser tenth may passe into a fixt. Lastly, both parts leaping, the lesser third may passe into a fixt, so that the upper part doth descend by leap the distance of a lesser third; any other way the passage of a lesser third into a fixt, is disallowed.





— In the last disallowance, which is when the upper part stands, and the lower part falls from a lesser third to a fifth, many have been deceived, their ears not finding the absurdity of it; but as this way is Immusical, so is the fall of the greater third in the former manner, into a fifth, passing harmonious; insomuch that it is elegantly, and with much grace taken in one part of a short Aire four times, whereas had the fifth been half so often taken with the lesser third falling, it would have yielded a most unpleasant harmony.



He that will be diligent to know and carefull to observe the true allowances, may be bold in his composition, and shall prove quickly ready in his sight, doing that safely and resolutely which others attempt timorously and uncertainly. But now let us proceed in the passages of the lesser third,

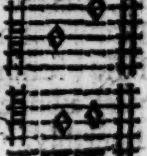
Thirdly, the lesser third passeth into an eight, the lower part descending by degrees, and the upper part by leaps: but very seldome when the upper part riseth by degrees, and the lower part falls by a leap.

Fourthly, the lesser third passeth into other Concords, as when it is continued, as in degrees it may be but not in leaps. Also it may pass into the greater third, both by degrees and leaps.

as also into the lesser sixt, if one of the parts stand still, into the great sixt it sometimes passeth, but very rarely.



Lastly, add unto the rest this passage of the lesser third into the lesser sixt, as when the lower part riseth by degrees, and the upper part by leaps,



Of

Of the greater or perfect Third.

The greater or perfect third being to passe into perfect Concords, first takes the unison, when the parts ascend together, the higher by degree, the lower by leap; or when they meet together in a contrary motion, or when one of the parts stands still. Secondly, it passeth into a fifth when one of the parts rests, as hath been declared before: or else when the parts ascend or descend together, one by degrees, the other by leaps; and so the greater tenth may passe into a fifth; feldome when both parts leap together, or when they separate themselves by degrees; and this in regard of the relation not harmonical which falls in between the parts. Thirdly, the greater third passeth into the eight by contrary motions, the upper part ascending by degree.



The unison.

The fifth.

The eighth.



The greater third may also pass into other Concords, & first into a lesser third, when the parts ascend or descend by degrees, or by the lesser leaps. Secondly, it is continued, but rarely, because it falls into relation not harmonical, thereby making the harmony lesse pleasing. Thirdly, into a lesser sixth, when the parts part asunder, the one by degree, the other by leap. Fourthly, into a great sixth, one of the parts standing, or else the upper part falling by degree, and the lower by leap.

Of



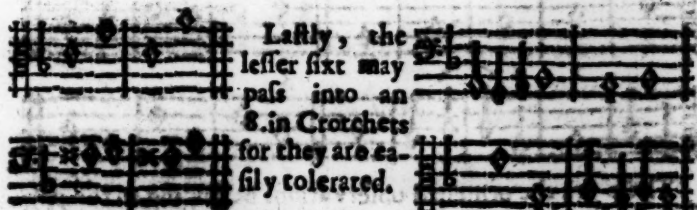
Of the Lesser sixt,

The lesser sixt regularly goes into the fifth, one of the parts holding his place: Rarely into an eight, and first when the parts ascend or descend together, and one of them proceeds by the half Note, the other by leap.



Howsoever the ways of rising and falling from the lesser sixt into the eight in the former example may pass, I am sure that if the *Bass* be sharp in *F* *f* *a* *m*,

it is not tolerable to rise from a sixt to an eight.



Lastly, the lesser sixt may pass into an 8. in Crotchets for they are easily tolerated.

It passeth likewise into other Concords, as into a greater sixt, the parts rising or falling by degrees, as also in a greater or lesser third, the one part proceeding by degree, the other by leap; or when one of the parts stands. It self it cannot follow, by reason of the falling in of the Relation not harmonical.

*Of the greater Sixth.*

The greater sixth in proceeding affects the eighth; but it will hardly pass into the fifth, unless it be in binding-wise, or when way is prepared for a close.



Finally, the greater sixth may in degrees be continued, or pass into a lesser sixth, as also into a greater third, or a lesser third.



These are the principal observations belonging to the passages of Concorde, Perfect and Imperfect, in few parts; and yet in those few, for fugue and formality sake, some dispensation may be granted. But in many parts necessarily enforcing, if any thing be committed contrary to rule, it may the more easily be excused, because the multitude of parts will drown any small inconvenience.

Those

Those who desire to see more on this Subject, I advise them to peruse that excellent Master-piece of the Art of Musick, lately published by Mr. Christopher Simpson, entituled the Division-Violist, where you will find Page 4. & 5. the Art of Descant for the Composing 2, 3, or 4 parts, set down in the best and plainest Method that ever yet was extant in any Language.

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